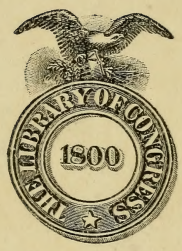
SB
449
.H3

THE MANUAL OF FLORAL DESIGNING



Class SB449
Book .H3
Copyright No.

COPYRIGHT DEPOSIT.

THE MANUAL OF FLORAL DESIGNING

By

W. CLEAVER HARRY

NEW YORK
A. T. DE LA MARE COMPANY, INC.
1919

SB449
.H3

Copyright, 1919
A. T. De La Mare Company, Inc.
All Rights Reserved

FEB -8 1919
©CLA511566

PUBLISHER'S FOREWORD

MANY requests for a manual on the art of floral designing having reached us, we placed ourselves in communication with Mr. W. Cleaver Harry, whose retail articles in *The Florists' Exchange* were principally responsible for these requests, and that gentleman, in preparing the material, gave us this sketch of how he came into the profession and the manner in which he acquired his knowledge of the art.

I wish to say, with professional modesty, that I do not claim to possess any super ideas nor do I wish to pose as a master of all there is to know in this broad field.

The fact that I was born into the business gives me no tolerance for the man who calls himself a natural-born florist.

My experience and the knowledge gained therefrom have been largely acquired through the "College of Hard Knocks," with the potting-shed as classroom and the trade journals as the only text-books.

I probably would have remained foreman of a good-sized commercial place if my employer had not discovered my inclinations and my hankering for the making-up table, ending his remarks with the admonition: "My boy, you are wasting your time here! You belong in the store." Thus I was expelled from under glass.

Experience is a good teacher; but experience alone, without a text-book, makes a slow, tedious journey. After several years of store work, filled with glaring blunders and much hard labor, I began to realize that the arranging of cut flowers and floral designs is an art; that the knowledge concerning it is based on method and principle; furthermore, that an understanding of these principles would enable a man to do better and quicker work, to overcome obstacles and direct the work of others: in a word, help him to become more valuable—an artist, a manager.

AUTHOR'S FOREWORD

IN this booklet, "The Manual of Floral Designing," is presented a concise but complete treatise—a practical textbook on the art of floral arrangement, explaining and demonstrating its principles.

The lessons are basic. They begin at the beginning and cover all the points of making up from preparatory work to the finished piece. From an artistic standpoint, every florist in the retail business is responsible for the advancement or decline of floral designing. It is obvious then, that anything that will bring about a better interpretation of the art will be a help to all florists.

To those of you with or without experience, desiring to work knowingly and intelligently instead of being mere imitators, this book furnishes exactly what you are looking for; and if read and studied with the right mental attitude, will double your efficiency. Do not fail to note with special emphasis the paragraph on the correct use of the Album of Photographs in taking orders in Chapter III, and the one in Chapter VI on the imaginative faculty, which is there shown to be the secret of the Master Designer.

W. CLEAVER HARRY.

CONTENTS

CHAPTER I—Wire Frames and Mossing

Text Book and Practical Experience both Necessary—Wire Frames—Mossing Pillow Frame. Pp. 8-13

CHAPTER II—Pillows

The Pillow—The Right Beginning—How to Stem Hardy Ferns; to Cover Frames; Prepare Stock—Stemming Flowers for Design—Outlining; the Steps from the Beginning to the Finished Design Explained—The Garland Pillow. Pp. 14-21

CHAPTER III—Wreaths

The Wreath—Several Kinds Available—The Decorated Wreath—The Solid Wreath—The Shower Wreath—Use the Album of Designs to Make a Better Sale. Pp. 22-29

CHAPTER IV—Emblems

Emblems—Choice of Methods—Amusing Designs Wanted by Customers—Keep your Poise—Don't Take the Fault-finder too Seriously. Pp. 30-37

CHAPTER V—Baskets

Baskets as Funeral Designs—Only Three Representative Designs in Making Up—Advantages of Baskets—Filling Various Receptacles. Pp. 38-44

CHAPTER VI—Funeral Sprays

The Funeral Spray—The Secret of Artistic Result—Faults to be Avoided—Getting the Material Ready—Constructing the Spray—The Final Touches—A Correct Ribbon Bow. Pp. 45-52

CHAPTER VII—Casket Covers and Palls

Casket Cover—Pall. Pp. 53-60

CHAPTER VIII—Table Decorations

Table Decorations—The Influence of the Prevailing Mode is Shown in Milady's Selection of Flowers for the Dinner Table.—A Forecast of Catchy Combinations that Conform with the Season. Pp. 61-71

CHAPTER IX—Wedding Bouquets

Wedding Bouquets—Characteristics of a Good Wedding Bouquet—Learning How to Produce it—The Forearm Shower—Always Deliver Ahead of Time—Taking the Order. Pp. 73-81

CHAPTER X—Corsage Bouquets and Boutonnieres

Corsage Bouquets—A Review of Best, Easiest and Quickest Methods Used by the Store Artist, Showing the Importance of Every Detail—How to Make a Correct Boutonnière. Pp. 83-90

CHAPTER XI—Wedding Decorations

Materials in General Use and How to Use Them—Decorative Properties—The Prie-dieu, the Gates and Canopy—Objective Points to Cover in Both Church and Home. Pp. 91-100

CHAPTER XII

Miscellaneous Decorations in Hotel and Private Home

The Modern Interior Calls for Relief Decoration, Except Where a Transformation is Required—A Lesson on Table Decorating, Defining the Three Kinds, and Explaining the Method of Doing the Work. Pp. 101-109

ILLUSTRATIONS

American Flag..... 32
Arm Bunch of Roses..... 77
Ballroom Decoration.....107
Basket of Roses, Delphiniums, Spiræas and Lilies..... 40
Bouquet, Bride's..... 72
Arm Bunch of Roses..... 77
Formal Bridal..... 79
Formal Bridesmaid..... 80
Corsage.....82, 84
Boutonnières.....89
Casket Cover, Lily of the Valley..55
Lilium longiflorum, Carnations and Valley.....57
Wire Frame for.....58
Church Wedding Decoration..... 98
Corsage Bouquet of Cattleyas....82
Of Cattleyas and Lily of the Valley.....84
Couplet, A Rose.....48
Decorations, Miscellaneous.
Interior Decorated on à la carte plan.....102
Stage of a Modern Ballroom..107
Emblem, Woodmen of the World..31
Artistic, used as a Funeral Design.....34
Elaborate, made on a Panel...36
Hairpin Clutch.....16
Pillow, Garland, Diagram for..15,17
Design of.....19
Regulation, of mixed flowers...20
Prie-dieu at Home Wedding.... 93
Spray of Callas.....47
Of Roses, Carnations and Hyacinths.....50
Table Decoration, Pink Acrocliniums and ferns.....62
Cattleya orchids and Adiantum ferns.....65
Pink and white Sweet Peas and Adiantum ferns.....67
Urn, Floral.....43
Wedding Bouquets. (See Bouquets).
Wedding Decorations:
A Near View of Prie-dieu at Home Wedding.....93
Elaborate Home Decoration for Autumn Wedding.....96
A Church Wedding Decoration. 98
Wire Frames:
Standing Wreath..... 9
Broken Column..... 9
Pillow with Designs..... 10
Standing Heart..... 11
Harp..... 11
Wreath..... 12
Standing Crescent and Star.... 13
Crescent Wreath..... 13
Casket Cover..... 58
Wreath, Decorative, in Crescent Style.....23
Solid.....25
Decorative, Heroic Style of....26
Shower.....27
Of Ornamental Foliage.....29

CHAPTER I

Text Books and Practical Experience both Necessary ... Wire Frames ... Mossing a Pillow Frame

UPON looking for some printed work on floral designing, we found no practical help outside of our albums of photographs. One large concern had organized a class of instruction, where private tutoring was given once a week, thus demonstrating the value of teamwork and expert assistance.

A woman florist in the beginners' class asked for assistance on wedding bouquets, offering to pay well for the tutoring. She said that the best trade of her town was beyond her reach, because people did not think that she had opportunities to learn the fine points of the art. The practical help was given and the business was gained.

The number of retail florists, particularly women, is increasing each year. No one questions their right to engage in this line of useful activity. There is no sex in business, any more than to mathematics. Good taste, courtesy, judgment, foresight and physical endurance, are not in any way limited.

The future may see an unusual demand for good floral designers and store artists, who must work with a knowledge of the best ways and methods now in use, and not by some crude, wasteful method of their own.

This brings us face to face with the need of training as a means of helping the retail store to success. Since those who read this book are daily practicing floral work in some field this will permit the use of trade terms, short cuts in copy and less illustration. Even the novice has

some experience, and to use his own words: "All I want is some idea of the ways used by the best designers, to help improve my own work."

Florists, as a rule, give each other credit for knowing something. Thus it is that our national societies prosper and our business is a factor in the business world.

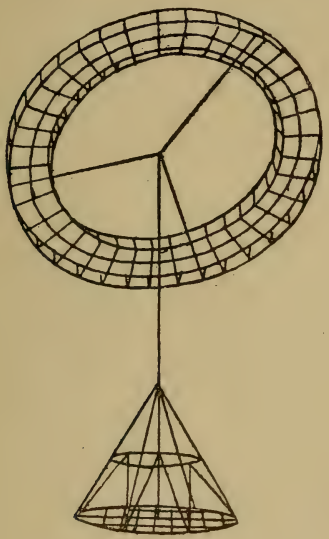


Fig. 1.—Standing wreath

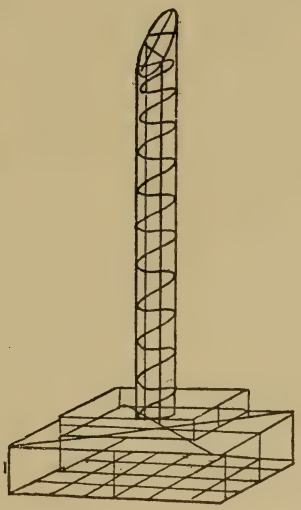


Fig. 2.—Broken column

Let us now proceed on our little journey in designing, by starting at the very beginning.

Only Two Types of Wire Frames

Wire frames present only two outlines: Straight and curved; a straight edge and an arc, are the two types presented.

The wire frame-maker has two styles, the flat frame and the box frame. The box frame has a double wire on the edge, making it easier to moss and more secure.

It is always used when a sharp outline is demanded, as in emblems.

It is a good plan to carry a line of frames of representative sizes in stock. Besides these, carry some extra wire bases for mounting wreaths, etc., when you have no combination frame in stock. Keep some wire tripods and a couple of wooden easels in your store room; also the large frames of "vacant chair," "broken columns," "gates ajar," etc. Equip your tool-box with a complete outfit for cutting and changing frames. This outfit should

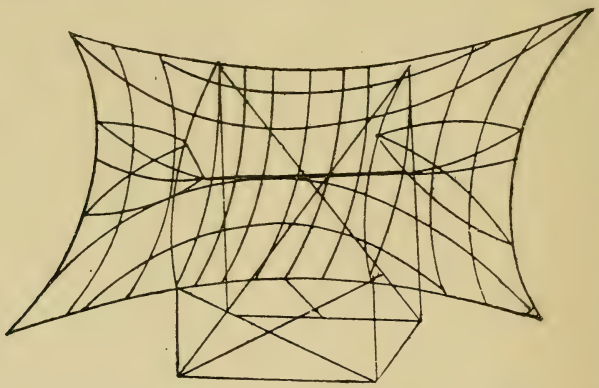


Fig. 3.—Pillow with designs

consist of a pair of large combination wire-cutters and pliers, a chisel and a roll of No. 15 wire for lashing the sections together.

To Moss a Pillow Correctly

The fundamental principle in set designs is clearness of outline. No matter how elaborate your treatment in the making, this principle must be strictly observed. Many square, shapeless pillows are not entirely due to the bad eye of the designer, but to the poor mossing of the frame. Let an artist be given a frame that is not

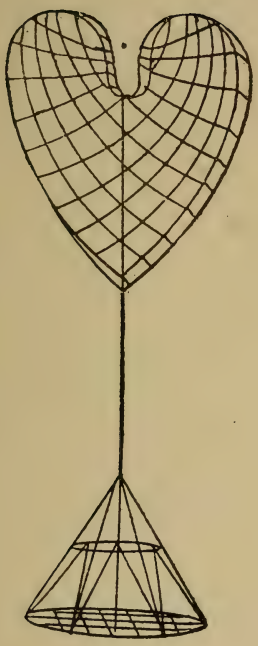


Fig. 4.—Standing Heart

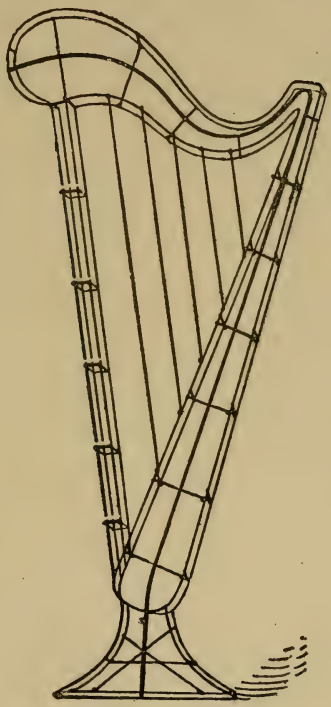


Fig. 5.—Harp

mossed properly and see what happens. Almost anyone in the store can moss a pillow frame after he learns how. Obviously then, a well-made design must begin with the mossing.

The pillow is a representative design. In mossing this frame first cover the back on the inside with heavy wrapping paper or foil. For tying material I prefer, instead of string, a shuttle of wire, about No. 23. The green wood moss, when obtainable, is the best for all frames, although some use Sphagnum all the year. Do not saturate the moss before using it. If the moss is kept

in a damp cellar it will be moist enough. After the frame is mossed, if it is to be put away for future use, do not wet it, for when it dries out again the moss will be as hard as a cinder. Soak the mossed frames when ready to use and allow the excess water to run out.

Begin by mossing at the upper right-hand corner, making it full and deep like the bow of an inverted boat. Use the left hand for holding the moss in place, while

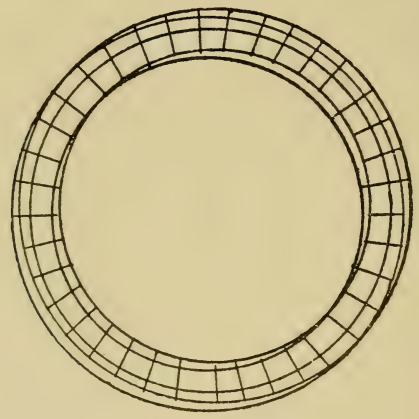


Fig. 6.—Wreath

you wrap with the right. Make just enough turns with the wire to make it firm. After finishing one corner, do the lower one on the right and then the other two. Be sure to have them all alike. Then fill in the center, piling the moss in with the right hand and pressing into place with the left. When the center is filled, molded into a solid mass and tied, go over it with shears and clip off the ragged ends. If the job is good the work will be smooth and rounded, tapering from the highest point in the center to the four corners. If it is flat and uneven, with soft spots, holes and ridges, where the corners join the body of the pillow, it is a poor job and will not pass.

Fig. 7.—Standing Crescent and Star

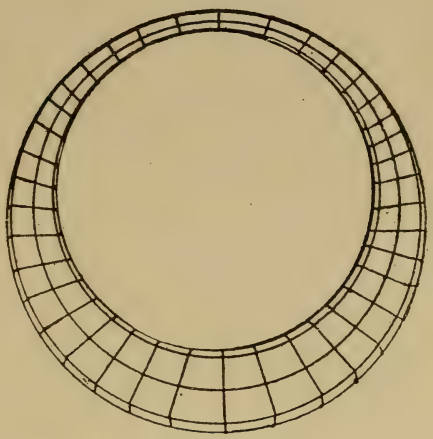


Fig. 8.—Crescent Wreath

Mark well the edges, that they are filled fully so that the edging of fern leaves will not drop out. There is nothing about mossing that should require any special mention, yet this operation is of vital importance. Anyone who understands how to moss a pillow properly can moss any frame as well. The main points to remember and observe are evenness and proportion: that is, neither too thick nor too thin for the size of the frame.

CHAPTER II

The Pillow . . . The Right Beginning . . . How to Stem Hardy Ferns; to Cover Frames; Prepare Stock . . . Stemming Flowers for Design . . . Outlining; the Steps from the Beginning to the Finished Design Explained . . . The Garland Pillow

THE pillow is, perhaps, one of the earliest designs used. As an emblem, it belongs to the home and is nearly always ordered by the immediate family, consequently there are more pillows made than all other designs put together, excepting wreaths. Before we begin the construction of this piece, let us first consider some of the personal characteristics that a man or woman must possess to be successful in this vocation.

An artist must have an eye for color and outline; a musician an ear that appreciates the varieties of tone color. One is eye-minded the other is ear-minded, yet they both know beauty and harmony. An ambulance driver in France must have endurance and steady nerves.

The business of the retail florist is more exacting than is apparent from the front of the store. He, too, must know what harmony is, and endurance and steadiness. The customers of the retailer all know him to be busy, yet they can think of no order that could possibly demand such immediate and exacting service as their order. Much is therefore expected of the storeman and his assistants. Take a mental inventory of yourself. See if you have the following qualities in stock. If you have them all in good supply, you are well equipped and the technique of designing will be easy. If short or lacking in some of them, do not despair, they can be developed by practice. The price is continued effort.

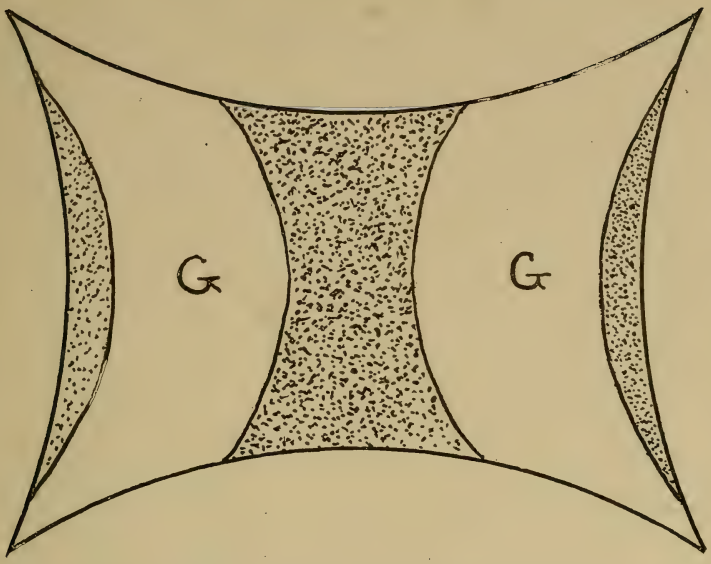


Fig. 9.—Diagram for a Garland Pillow
The dark spaces show the sections to be filled solid with Carnations or a substitute. The two crescent spaces marked G are to be occupied by Roses, etc., forming the garlands, which run to a point of a single Rose bud, and extend ten or twelve inches beyond the frame at the corners

The floral artist must

First: Be able to think and to plan. To think and to think quickly on your feet, for the floral designer is ever a footworker.

Second: He must be able to picture the work mentally before it is begun. This is the faculty of imagination and is priceless. Without the aid of this mental architecture your materials would lie useless before you.

Third: Next, the maker-up must have a good eye, even the eye of an artist. Observe, read, watch what is being used and worn. Look for color in everything, and you will soon be able to recognize pleasing combinations readily and detect lack of harmony.

Fourth: You must be quick, decisive. Everything must go together with a click, and it is finished. It takes practice to do this, and while you should move quickly, you must never hurry.

In summing up these four personal requisites, let me say that all instruction can ever do or is intended to do is to be a guide just to help you get hold of the true idea. All things that talent does are within the reach of him who wants them enough to work for them.

The Hair-Pin Clutch

In mossing the pillow frame, we found that the principal point was evenness and proportion. We are now ready to make up. The first step is the stemming. As a setting for the floral work, it is best to edge all pillow frames with hardy ferns. Some designers omit this, but it adds a great deal to the finished design, by cutting out the view of the feet and back. Take two or three fern leaves in the left hand, place them together like the ribs of a fan, and after breaking off the stem ends, turn a No. 20 wire on them, with a big loop up the back. This is the hair-pin clutch and there is no getting away from it. (See Figure 10.)

Fig. 10.—The hairpin clutch

When you put the ferns into the frame, enter them in the lower edge, with a slight dip downward. Use them pretty thick and the pillow will look as if it were resting on a bank of fern leaves and not standing unsupported in the air, as it looks without them?

It is our intention in these lessons to pay strict attention to right beginning and to good methods, omitting non-essentials between the beginning of a design and the splendid detail at the finish.

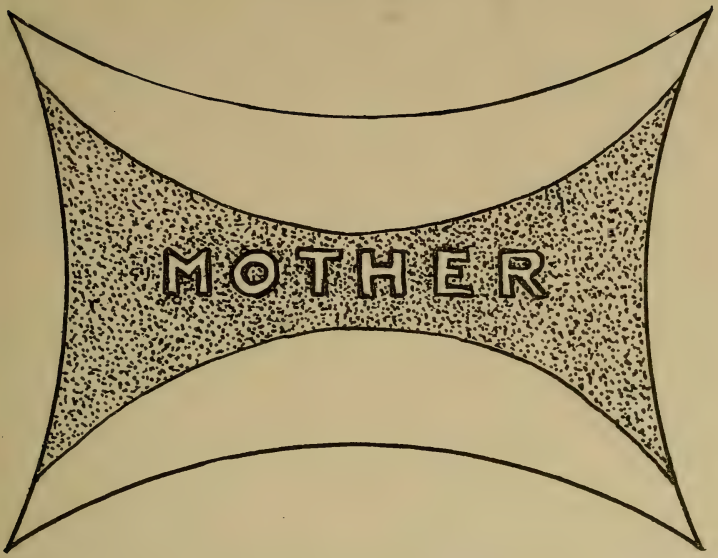


Fig. 11.—In this diagram the garlands are reversed, being now on the top and bottom, instead of the sides, as in the one on the left. Note that in designing a pillow, every line is a curved line

Carry on hand some box wire in two or three numbers, 19, 21 and 23. For store wire leave out No. 19 and substitute Nos. 24 and 26 for winding on shuttles. I do not favor or advise the use of toothpicks. Some designers use them exclusively. I believe this is on account of the dry Sphagnum used in mossing. Where green moss is used, toothpicks are unnecessary, except the long green ones used in base of large designs.

In stemming Roses, cut the stems to the lengths desired, which will be from 3in. to 8in. Hold the Rose between the thumb and fingers of the left hand and enter the wire in the calyx with the right. Push it through and turn the end down about ¼-in. In turning the wire down the stem, use the thumb and fingers of the right hand. Don't turn it with an over-arm movement. Your fingers will get so strong from use in stemming

that your friends will be afraid to shake hands with you. You can stem two Roses to every one of the fellow who turns the wire with his hand and arm.

Making a Mixed Pillow

An ordinary mixed pillow, where no attempt is made to carry a special design, requires no special treatment outside of the caution to keep the outline clear. Cover the moss with Laurel tips. This is a quick and efficient foundation. It requires no stemming and fills up so well that it will tighten up the design and make the work last longer, by keeping the air from getting through under the flowers. It is much superior, in every way, to fern leaves tacked flat on the moss.

The letter can either be put on a solid bed in the center, or a better way is to use adhesive letters, sticking them on a short piece of ribbon and fastening it on in any portion that suits your taste.

In finishing do not stick a number of plumosus tips in among the flowers. This is a common error among those who never stop to think that the proper use of greens is not to cloud the flowers and make the outline hazy. A little Adiantum used with discretion will give a softening and pleasing effect but it much not be overdone. The time given for making a mixed pillow, size 20in., including the mossing, should be one hour, all the work being done by one person.

The Garland Pillow

The pillow of mixed flowers has no special character in its arrangement. In contrast to this is the garland-style pillow, which follows a definite plan in its make-up.

In this, we return to our early discovery that a pillow design is formed by segments of four circles intersecting each other. (See Figure 12.) The pillow is

therefore a circular design and all its lines are curved. The garland style should only be used where a good price is given, for it takes considerable material and looks best in larger sizes.

Fill in the shaded crescents shown in Figures 9 and 11 with solid bedding. This should be as flat as the moss itself in order to emphasize the garlands which fill in the white crescents. Fill these white crescents with Laurel tips, just as in the other frame, but be careful not to get the effect too bushy. To begin the garland, make a thin spray of Roses with 10in. or 12in. stems, each Rose wired to keep the head from breaking. Start with one Rose and work back, using only about six Roses, and greens. This is the end of the garland. Fasten one end on each corner, by running a wire clear through the corner and twisting it on the back of the frame. Because these hang over like the end of a festoon, there is no danger of their pulling out as if just stuck in on a wood pick.

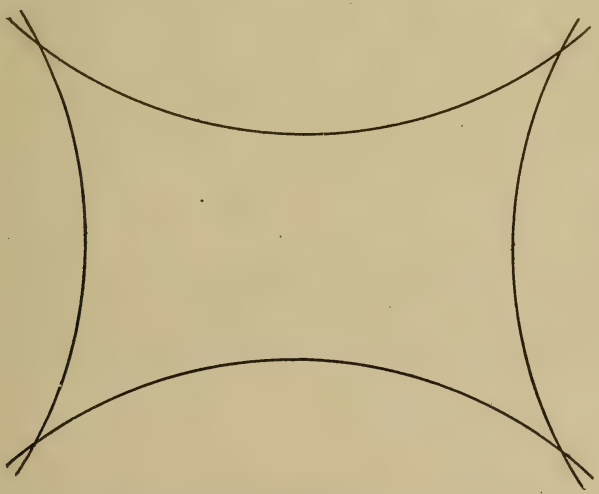


Fig. 12.—The space formed by the segments of four circles intersecting thus is the design of the pillow

Fig. 13.—A regulation pillow of mixed flowers

Continue these corners by filling in the usual way with open Roses and heavy flowers close to the moss, and top off with the small Roses and trimming flowers, gradually getting higher and wider to the center and then reversing the direction to the opposite corner. These crescents should be pretty full and well rounded with very little green showing. On the 22in. frame, 100 Roses, 50 in each garland, will barely suffice. Now finish the design by running an edging of any flower, like Sweet Peas, Roman Hyacinths, etc., all around the entire frame. Put them in long and let them hang over the fern leaves forming the base. Put a small cluster, like three orchids, directly in the center of the solid work between the garlands in Figure 9. In Figure 11, where the garlands run the long way, the name can be used on the solid center.

Now stand off and view your work. Here is a secret of the studio, in detecting any defects in symmetry. Stand back a couple of paces, partly close both eyes and look through the lashes. See how the form and lines of the design come before your view in bold relief, as the detail of the flowers is diminished. Try it and see your work as others see it.

CHAPTER III

The Wreath . . . Several Kinds Available . . . The Decorated Wreath . . . The Solid Wreath . . . The Shower Wreath . . . Use the Album of Designs to Make a Better Sale

THE most useful floral design in the wreath. As an emblem it is universal. The word wreath means garland. In ancient Rome and Greece it was a symbol of victory, a proclamation of triumph, a crown for the hero. In its present-day use, as a funeral token, it still holds the same significance in the conquering of the "last enemy," but not exactly in the same sense.

In Europe it is the custom to present a laurel wreath to the director of the Royal Opera, a great composer or any other celebrity on some fête occasion as a token of appreciation. In our large American cities, the conductor of the symphony orchestra is given a similar token, in the form of a wreath of Magnolia leaves, by his musicians at the farewell concert of the season or on some other signal occasion.

As a funeral design the wreath can be made very formal or very artistic. It may run in price from $2 to $200. A wreath can be made in as many styles and combinations of flowers as you can think of; in fact, do what you will in the treatment of this frame, it will never lose its identity.

The designer who prides himself on his initiative and originality here finds an ever present opportunity. To him the wreath gives a free reign.

Kinds of Wreaths Classified

There are round, crescent or broken and mounted wreaths. In make-up we have three distinct styles,

namely: Figure 14, the decorated wreath; Figure 15, the solid wreath and Figure 17, the shower wreath.

The old-fashioned, formal wreath, with its edging of Smilax and Rose Leaves, its close-cropped filling of Roses,

Fig. 14.—Decorative Wreath in crescent style. Leucothoe leaves as substitute for Laurel

Carnations, Alyssum and what-not, is no longer made in the larger stores of the city, but it will always be a good medium for using up the odds and ends about the small place, with its own greenhouses.

Funeral designs are just as much in use as ever. Styles and customs alone change the manner of usage. It is well that they do, for in a metropolitan store, a design like the wreath just mentioned would not be profitable at the prevailing price, while a low priced spray is acceptable business in any store.

The Decorated Wreath

The decorated wreath came into popular use with the introduction of the Galax leaf. Other materials used in foundations are Leucothoe, Laurel, Ivy, Magnolia, Oak and Bay leaves. The last three are chemically prepared and are too well known to need comment. The regular crescent wreath frame, with its tapering lines, is best for use in the decorated wreath, which consists simply of a leaf-covered frame, decorated three-fourths of the distance around with a garland of flowers. The style, because of its quickness in preparing and effectiveness, has done more to promote the design business than anything lately introduced.

There are two methods of putting on the leaf foundation. The first is the flat method, by which the leaves are stapled on like shingles. The second is to stem the leaves and enter them in the moss in a slanting position. The first method gives a close woven base, which should be made evenly. Be sure and pick out the smallest leaves for the narrow side and use the large ones in the wide base opposite. Figure 1 beautifully illustrates the decorated or garland wreath in classic design.

Figure 16 illustrates a large, heroic form of the wreath of Magnolia leaves. In making this up, use a large box frame and moss it rather fully. Stem the leaves in pairs—side by side—using the heaviest wire you can turn with the hair-pin clutch. When the leaves are all in the frame it will present a very massive appearance, with proportions of width and depth. Like all decorated

wreaths, it looks well with only a few flowers, but it can be made as heavy and elaborate as desired.

The Solid Wreath

By a solid wreath we mean a design in which the foundation, as well as the decoration, is composed of flowers. It is a conventional design and the style is an old one. It is illustrated in Figure 15. Lilium speciosum rubrum can be used instead of Roses. They are much more effective and oftentimes cheaper. In the solid part, use white Carnations, Petunias, or any bedding flower.

The Shower Wreath

When several wreaths are ordered for the same funeral, and we wish still more variety, we have the shower

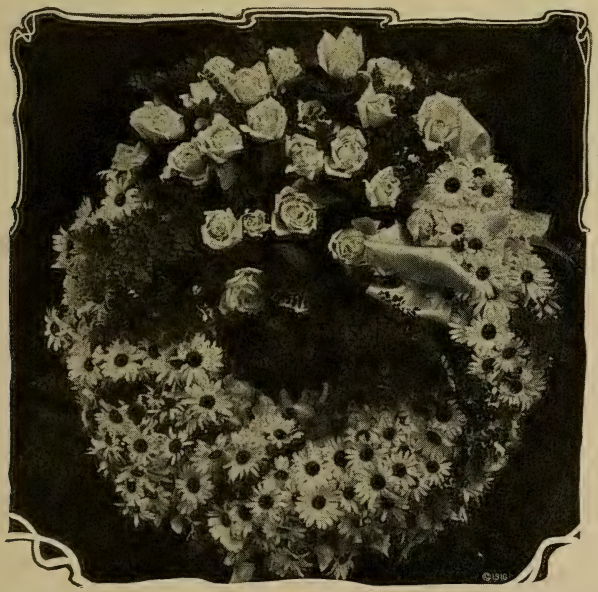


Fig. 15.—The old style solid wreath is a good money maker with the average florist. It gives variety anyway, when there are a dozen wreaths ordered for the same funeral

Fig. 16.—The heroic style of decorated wreath. Magnolia leaves as the base

wreath. This is the third style under our classification, and while it may be said to be somewhat freakish, it nevertheless represents a fixed idea in designing. The shower has doubtless been given to the wreath from the bouquet in an attempt to relieve the monotony of the circle. The wedding bouquet and the funeral wreath are in no way related, so when you make the shower wreath, never use narrow ribbons in the shower. Figure 17 is an illustration of the shower wreath when it is well done.

While all the varied forms and combinations come under the three classifications of decorated, solid and shower wreaths, we are occasionally called upon to furnish something still different and we make a wreath entirely of foliage. (See Figure 18.) This design belongs to the decorated wreath class. It can be augmented by the addition of a few flowers, but they must harmonize in

Fig. 17.—The shower wreath is an effective design when it is well done

color or form. As a suggestion, a few choice varieties of single Dahlias would blend with the color in the Croton leaves, while Easter Lilies, Asters or pink Roses would destroy the beauty of the foliage.

The wreath is the most profitable design. With the wealth of materials available at all times, it is up to the retailer if he doesn't make money. The leading supply houses now carry and offer mossed frames in all sizes, covered with Magnolia or Oak, all ready to make up. With these foundations on hand, the making of a beautiful design is but the matter of a few minutes, while with emblems and other set designs, which we are to take up in our next paper, it is necessary to spend several hours in the completion. At the same price which kind is the more profitable?

How to Use the Album in the Store

Not all storemen use the album of floral designs as it should be used. The first thing to remember is that it is not intended that you should sell a reproduction of a design in the book. These designs are suggestive only, and not intended to show how to make up. Suppose now that you are using "Floral Designs De Luxe"? This book covers a wide range, in fact, the whole range of floral art, so do not hand it to your customer to look at. Find out first what the customer has in mind. If he has nothing special in view, suggest something, and then turn directly to the page where it is shown. Handle the book yourself. Begin at once to talk, while the picture holds your customer's attention. Go on with your suggestions as to the kind of flowers, according to available stock, etc. Make no specific reference to the picture. You are not selling photographs, for flowers are flowers to most people, and it is better to have it remain so. Watch for and expect increased interest

from your customer, for that is just what the album of photographs is intended to do. It will postpone the close of the sale until the customer's confidence and interest is so great that he decides to get a $15 design instead of a $10 one. The album will always get favorable attention. It will increase interest as shown, but it remains with you to close the sale into a profitable one.

Fig. 18.—The wreath of ornamental foliage for those who want something different

CHAPTER IV

Emblems . . . Choice of Methods . . . Amusing Designs Wanted by Customers . . . Keep your Poise . . . Don't Take the Fault-finder too Seriously

GENERALLY speaking, all floral designs are emblems. The cross, the anchor, star, crescent, crown and horseshoe are all emblems, yet under our treatment of this subject we must draw a line between these designs and emblems proper, as known in the trade.

Designs in general both large and small, mounted or unmounted, need no different treatment from the pillow and wreath. The principle, that of correctness of outline, is the same in all, and in a good understanding of this principle there will be no round-cornered crosses, neither will the points of the star, the anchor, etc., be bounded by curved edges, instead of running to a well defined point as they should. So important is this that once your eye is trained to its correct observance, you may be said to have mastered the art of floral designing.

We shall now take up the subject of those stereotyped designs that we call emblems, by beginning with a definition. A floral emblem is a copy in flowers, of some other emblem or of something emblematic. It may be taken from a lodge button, or it may be an original design depicting a symbol, scene or historical event. In copying the design of an emblem, the facsimile should carry a marked accuracy of outline, proportion and color. In view of this fact, it is often necessary to resort to the use of certain materials, besides flowers, for to reproduce some things in flowers is impossible.

Fig. 19.—Emblem for the Woodmen of the World

Emblems are not always made for funeral use. In fact, the floral artist, especially the one who adds the title of decorator to his name, is likely to be called on at any time, for something original. If his interpretation is a good one, it may bring him everlasting fame in his community and a reputation that cannot be bought by paid advertising.

In making emblems, the artist must be a craftsman. He must have inventive ability and adaptability. Just now every floral artist is called upon to make the American flag. The floral reproduction must be such that will command respect. In this you must not try to follow your art so closely as to try to construct the flag-pole in flowers. The illustration shows the scientific way in the use of the pole and silk cords. (See Figure 20.) With the exception of a very large piece, it is better not to try to inlay the stars in white Carnations, but to use

Fig. 20.—The American Flag. A floral design much in demand; extremely effective when well done

stars cut out of white or silver pasteboard and press these into the blue field.

A floral emblem is an inspiring object to look at when it is well done, but when some sacred object or personality is burlesqued under the name of art, it is irreverent. When our old friend designed a bust of George Washington for the show window, he got his concepts mixed and the result gave "The immortal George" a perfect likeness to the Sphinx. Our friend had confused his geography with his history. But the climax came when an innocent bystander said: "What is the idea of the snow-man in the window?"

Two Ways of Making Emblems

An order for a certain emblem often means much thought, planning and time to make. This class of work should carry a proportionate increase in price of 75 per cent. to 100 per cent. over regular designs of the same size. There are two ways to handle the practical part of the work. The first one is to use a wire frame made by an experienced wire worker. If the finished design is a success, part of the credit should go to the wire man.

Emblem making is like embroidering. The secret is to get the outline perfect. If the design is small, use small flowers, massing them as evenly as beads. An edging of green is permissible with nearly all emblems, but it must be close and firmly set. Cut the flowers without any stem and bed right on the moss without any covering, unless it be flat fern leaves.

The second plan in emblem making, and one widely used, is to make your design on a mossed panel, usually of rectangular form covered with some foundation material as Magnolias or ferns. You may give an emblem an original setting, as illustrated in the design for the Woodmen of the World, where a wreath is used. (See Figure 19.)

Fig. 21.—Simple but artistic emblem used as a funeral design

In following this method, first make a pencil sketch of the emblem. In some cases it may be advisable to cut a paper pattern. Tack this on the panel and fill in the lines. The simplest method is to lay out the figure in tooth-picks stuck in the moss, to give you an idea of the proportion and about how much space is needed. This work is really a mechanical operation and requires a good, accurate eye. Try the studio rule, looking through the partly closed eyes, as given in the latter part of Chapter II. If you have a correct idea of what you are doing you will have no trouble in moving your material until it looks right.

Absurdity in Emblems

In taking orders for this kind of work, every florist has had some amusing experiences. I know one thing and that is this: The florist business should never be taken too seriously. I know more than one who gets all worked up over an order which seems to him of momentous importance, while the same work to a man of poise would be only routine. Obstacles of all kinds disappear before one who is self-possessed. As a panacea for nervousness, don't take yourself or your business too seriously. Be strict in arranging details beforehand, but don't be over-anxious about results.

Some years ago a prominent butcher in our town passed away. His sons, who were his associates in business, decided to get something appropriate in a floral emblem, so they ordered a cleaver and knife designed in red Carnations, on a solid panel of white Carnations. Nothing was left to the imagination but the blood, and that was mercifully omitted.

For the same occasion the "Rod and Reel Club" wanted to order a trout pole in flowers and the fire company a fire plug, with a coil of hose around it.

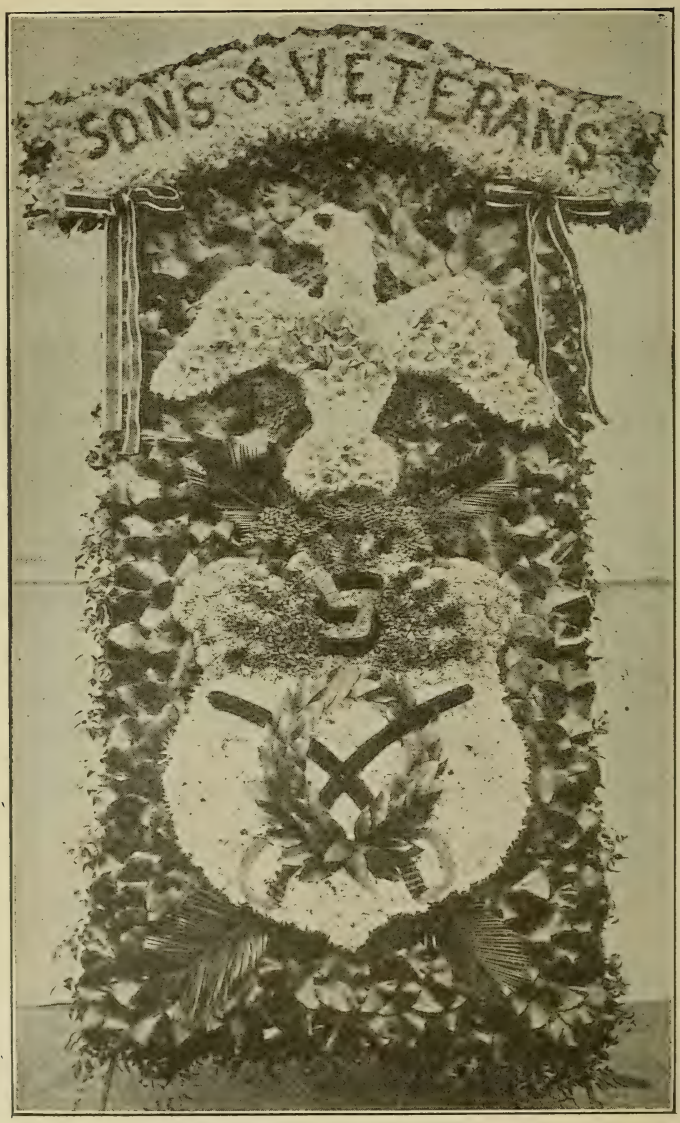


Fig. 21a.—Elaborate emblem made on a panel

Compromises were effected on these two, but the proposition was not an easy one.

Later on in my career, a gentleman with a very vivid imagination wanted to order a jaw full of teeth, to be passed over the footlights at the commencement exercises of a dental college. That is why I say don't take your business too seriously.

An Admonition

A little word of caution that is valuable to all alike, is not out of place here. Do not take any stock in the customer who comes to you with a tale of woe about how he was treated by another florist. He may have a complaint that is justifiable, but try to lead him to a broader viewpoint. If the opportunity presents, defend your brother florist, but only in a suggestive way. Don't smile, because the laugh will be on you. Sooner or later you will be the next victim. I never knew this to fail. There is absolutely no one in this line of business who does not get into trouble over things for which he is in no way responsible. In other words, he is accused of sending out stock that is not fresh. To the one who does his best there is no penalty. For every customer who condemns you unjustly, you will get two new ones, so don't take your business too seriously, and as it is a poor rule that is not reversible, do not judge your assistants too harshly. Error is only as bad as you make it, and again, the very next order that goes wrong may be one of yours.

CHAPTER V

Baskets as Funeral Designs . . . Only Three Representative Designs in Making Up . . . Advantages of Baskets . . . Filling Various Receptacles

FROM emblems, our last subject, to baskets, may seem like a big step. Indeed, in basket work, as treated in this lesson, the art jumps to the other side of the road, for the method of arrangement is the very opposite of that used in emblems.

Since the object of these lessons is to present a complete treatise, the instruction, to be practical, must include the principle of every design now in use or any that might be introduced later on.

When we began to formulate the art of floral designing I thought that it would be necessary to take up the making of large designs, such as "Vacant Chair," "Broken Column," "Mounted Cross" and all spectacular emblems, in a separate lesson. Our research, however, led us on to the discovery that in the art of making up, there are only three representative designs, namely; the pillow, the wreath and the emblem. The principle in these, with its practical application to other designs, includes all and is all-inclusive.

The fundamental principle, as before given, in all set-piece designing, is exactness of outline, and perfect proportion. This, together with the methods of mossing, stemming, foundation laying, outlining, bedding, garland-making and the proper use of greens, is the same throughout the whole range of set-piece work. A knowledge of these, combined with careful practice, brings

the art to your finger tips, whether the design is a familiar one or not.

In omitting a separate lesson on large frames, we are avoiding repetition, making use of points only that make type talk. After this lesson on funeral baskets, will follow a complete essay on spray-making. Following sprays will be the casket cover, in which will be shown the different methods used, and the question, "What is the difference between a casket-cover and a pall?" will be answered logically and conclusively.

Baskets Easier to Make than Designs

The funeral basket is a new subject. (See Figure 22.) In some localities, basket arrangements for funeral tokens have been in regular use for many years. In other places they are never thought of by the florist or his customer.

There is no reason why florists everywhere should not use baskets for funerals alternately with designs and sprays. Set designs are sometimes rejected by customers and sprays are in danger of being overdone. What then shall we suggest to our patrons? The basket, made according to modern methods, furnishes an easily constructed, artistic and practical arrangement that answers the question.

A line of suitable receptacles designed for the purpose has not yet been offered by the supply houses, but of course all good standard shapes are usable. In finish, they must not be too ornate. Compost garlands are better omitted. In colors, they can be finished in either bronze, brown, green, white, ivory, gray or black.

In the old days of short stem and stemless stock, basket arrangements were not as practicable as the regulation wire design. Now, the order is reversed and it is often difficult to obtain enough short material to make some designs profitable. All florists, even the low-priced

stores, carry a good grade of stock at all times, which is often too good for ordinary work. It must be used, however, and often at a sacrifice.

In sprays, you get paid for your materials and the ribbon. In baskets, you not only make a profit on flowers,

Fig. 22.—Basket of Roses, Delphiniums, Spiræas and Lilies, with ferns, as a funeral design

but sell accessories as well, for baskets are merchandise, bought to sell again, the same as jardinieres and flower bowls. It adds much to the year's business to be able to sell a few hundred dollars' worth of baskets at a profit of 100 per cent.

Receptacles and How to Fill Them

All baskets are now made with metal liners. In the old style receptacles, no containers for water were provided. They were mossed and each flower was wired on a wood pick and put in, one at a time. The whole operation was slow and crude. The finished piece lacked grace and naturalness.

We do not recommend using miscellaneous shapes and sizes for this purpose. Eliminate all baskets like the small tumbler and all shapes, large or small that upset easily. These all seem out of place in funeral work.

The small low models, either round or elliptical, filled with childish flowers, like Daisies, Sweet Peas and miniature Roses, are appropriate for children, but never for persons of mature years. Large baskets that stand on the floor are very effective. They have high handles that offer a good opportunity for decoration when you are filling them. For greens in these tall baskets, use tall, thin palms, like Arecas out of pots, with all the soil cleaned off. For flowers, use Lilies, American Beauty or long stemmed hybrid Tea Roses with a detailed cluster of orchids on the handle.

The method of putting together, as used by the modern store man, is simplicity itself. Very little preparation or stemming is needed; often, none at all. Do not put moss in the metal lining. First, fill it about two-thirds full of water. Then place in the water a few pieces of Laurel for bushing. Gather the flowers in your left hand, arranging them in the kind of cluster that your eye tells you is needed—that is, whether it

should be long, loose and straggling, or more closely concentrated—use a little green among them and, when the bunch is completed, turn a wire around the end, just to keep it together. Place this cluster, which may be of Roses or Carnations, in the basket with a decisive thrust. Then add the other flowers. Lily stems are best placed singly; building them up one side is the usual method in their arrangement. When you have completed the filling, go around the edge and stuff in a little moss wherever you find an opening. This will tighten the filling; also, you will remember that the basket is over half full of water and that most of the stems are down in it. The moss will not only tighten the stock, but seal it so that the water will not spill out unless the basket is thrown on its side and allowed to remain long enough for the water to find its way through.

Your basket arrangement is now completed, but before you leave it, run your hands through the flowers, draw them apart, raise a stem here, lower one in another place, add any finishing touches that are needed and put on the ribbon effect. The whole operation should take about 25 minutes. By the way, in regard to tying ribbon bows, we will have something interesting to say on this in our next lesson, spray-making.

Do you not wish you could make up a pillow as quickly and with as little stemming as the basket just described? You can make a low shape that will correspond to a pillow or a plateau by the same method. For this, use an oval basket with a lining, but no handle. Take a couple of Cycas leaves and wire them so they curl around like an ostrich feather, fastening one on each side of the basket, like the handles of a loving cup. You can run a guide wire from the basket to the curl in the leaf to steady it; the wire will not show when the flowers are in. You now have a good base for a funeral basket. Run a few wires criss-cross across the top of the tin to

Fig. 23.—A floral urn

help hold the stems in position. Fill the tin receptacle a little over half full of water, put in your Laurel bush and go ahead with the filling as before. Use anything. A nice suggestion, particularly in the Summer season, would be to run a row of short Lilium speciosum rubrum around the main stem of the palm leaves. Make the center of the basket a little lower, and come up on the ends with larger flowers like Easter Lilies, something like the upper corners of a pillow.

Stand off and look at your work. It is modern and it is artistic, and you have put it together in half the time it would take to put in the flowers singly in a plateau or pillow. Just a reminder in closing: Do not put the moss in the basket first. It is the finish, not the beginning of the work. That is the modern way, because if the liner were filled with moss you would be compelled to stem each flower and handle it separately instead of a whole bunch at once. Time is a big item in the art of floral designing.

CHAPTER VI

The Funeral Spray . . . The Secret of the Artistic Result . . . Faults to be Avoided . . . Getting the Material Ready . . . Constructing the Spray . . . The Final Touches . . . A Correct Ribbon Bow

IT is said, and truthfully so, that almost any florist, with enough of the right material, can make a good-looking design. This refers, of course, to that class of work where the florist has the guidance of the frame in which case there is little to do but to follow the lines, like one who copies a drawing through tracing paper. When there are no lines to follow, when the work must all be done free hand, then comes the real test of ability. To this point we have arrived.

The well-made spray is not common. The inference, therefore, must be that the art in casket bouquets, clusters, ties and sprays (all one and the same), is more difficult to master than that of set designs. In spray-making there are no lines, no outlines, nothing to guide the designer but his mental eye.

The eye trained by careful observation, to appreciate and understand definite outline, symmetry and proportion, is well equipped for anything in design work, but that same eye may fall short in spray-making.

The Power Comes from the Imaginative Faculty

There are many good storemen who never seem to grasp the correct idea of the spray, though they excel in other branches. What then, is the secret behind the hand that transforms a heap of loose material into a

cluster of harmony, beauty and grace? It is the faculty of the mind known as imagination, the image-making power, the mental architecture. This wonderful gift is born in us all. What we do with it afterward determines our success or want of it.

In our study in tracing effect to cause, we discovered that the secret behind all constructive work in floral arrangement began with the imaginative faculty, and that it does not depend on mere nimbleness of the hands. All art and science are mental. Those who depend on their hands alone turn out work that is about as artistic as a billboard. To become a better floral artist, develop your imagination. If you have never seen the beauty of art or formed a conception of it from reading you cannot reproduce any ideas of your own on the subject.

Funeral sprays came into favor several years ago for two reasons. The first was that so many designs were sent at a funeral that the result was an offense to good taste. For instance, two "gates ajar" were sent by rival breweries and a great standing lyre (the emblem of music), to the funeral of a man who couldn't even whistle a tune. Even the florist himself admitted that the emblems were a little far-fetched. Secondly, with the advent of an abundance of long-stem flowers, which were coming into favor, we find the florist giving assent to the spray as the universal token. By doing so, he made the notice: "Please omit flowers" to read: "Just send a nice spray" and instead of curtailing his funeral business, he has tripled it.

How Not to Make a Spray

Sometimes, the best way to make a point clear is to present it from the negative side, like a line in the car ad, of a hatter. The hat man won his point thus: "If any man offers you a better hat than my Hartford Special

for $2.50, give him the preference." Let us see then what a good funeral spray should *not* look like. First of all, a spray should neither be compact nor straggly. This applies whether you use a dozen or ten dozen flowers in it. Next, the bunch must not be too blunt or stubby, or long and narrow in its design. The first is the tennis racket and the second is the cat's tail style. Both are equally bad. The next erroneous conception of a spray

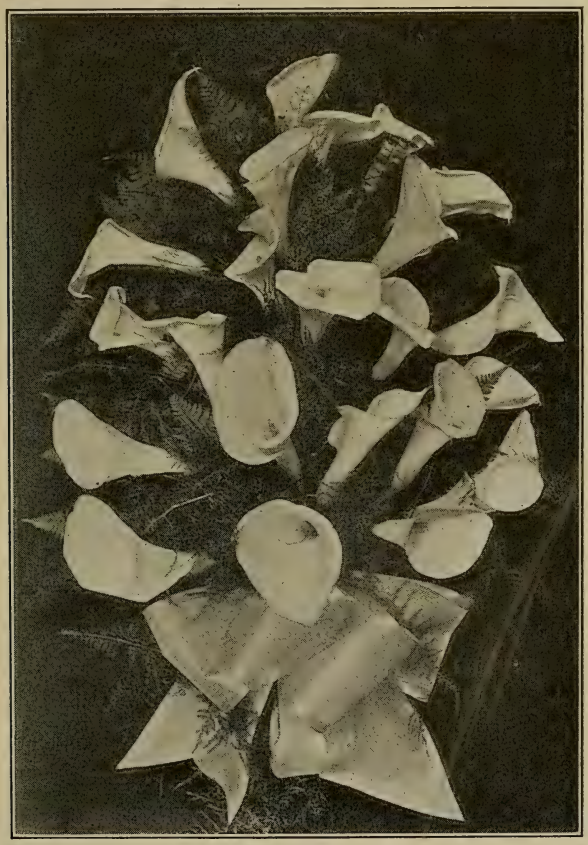


Fig. 24.—A spray of Callas

is the perfectly flat one, and its opposite, the porcupine style, where the flowers having been stemmed on heavy wire, are turned up at right angles to the fern background until they look you fairly in the face. The next is a bunch that would have been a good one, but the designer cut the stems off short at the ribbon and gave it an abrupt appearance. Of the last two, one was spoiled by a haze of plumosus that covered it, and the other had a weak back and almost fell apart.

The fundamental principles in spray making are grace and proportion. The spray, to have grace, must have good lines tapering gradually like a fern leaf. In proportion, it deepens to the center, preserving a long-stemmed effect. (See Figures 24 and 26.) The ragged stem ends are gracefully treated with a thin garland from the high center in a reverse position. The ribbon should seem to hold the bouquet together, but never should look like a huge necktie.

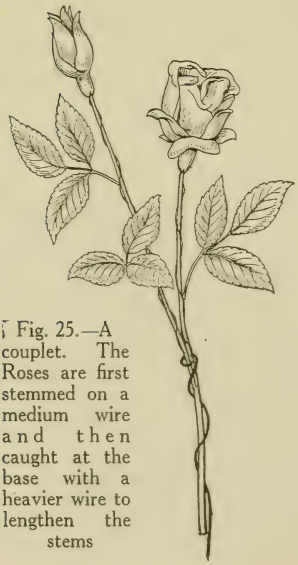


Fig. 25.—A couplet. The Roses are first stemmed on a medium wire and then caught at the base with a heavier wire to lengthen the stems

Preparing the Stock

Before we make up a spray that will conform to our principles of grace and porportion, let us see to the preparation of the material, for here are a few points that are worth knowing. In this work nearly all flowers require stemming. In a cluster of Roses, stem about two-thirds of them; In American Beauty Roses, none. Easter Lilies are better if a few of them have a wire turned about the neck to make them face about. Where more than two dozen short or medium-stemmed

Roses are to be used, they should first be stemmed and then put together in couplets or triplets. (See Figure 25.) It is not possible to make a spray with good lines to it, of short-stemmed stock, unless this method is used to lengthen the stem and prevent evenness.

Take the thorns off or not, just as you like. In Winter they do not stick much, but during the Spring and Summer it is best to scrape the stem ends with a knife. During the Summer, or at such times as Roses are in danger of becoming over-developed, it is a good plan to resort to a form of stemming known as bridling. This consists of running a light wire through the petals near the base and turning it down the stem. Sometimes the stemming and bridling are both done with the same wire, but care must be taken not to pinch the flower out of its natural shape.

Putting the Spray Together

Greens play an important part in the practical side of bouquet work. Some designers use too much green, others not enough. It takes three varieties of greens; fern leaves for back-grounding; Laurel for bushing and raising the center, the Asparagus plumosus or Adiantum ferns or both, to trace lightly below the flowers. No sticks or frame-work are required. An exception to this might be in a long spray to cover the casket entirely, where a wooden strip would be used as a spine.

Begin the point of the spray with a single Rose on a bit of green and a fern leaf. Use a spool of No. 23 or 24 wire for tying. It is more secure than twine. Do not tie in every Rose. Give a couple of good turns every now and then as you proceed. Place the Roses on the outer edge first, and remember to break the lines so that they never fall two together in a row. With your left hand under the bunch, keep the Roses from hugging too closely, by separating the stems with your fingers as

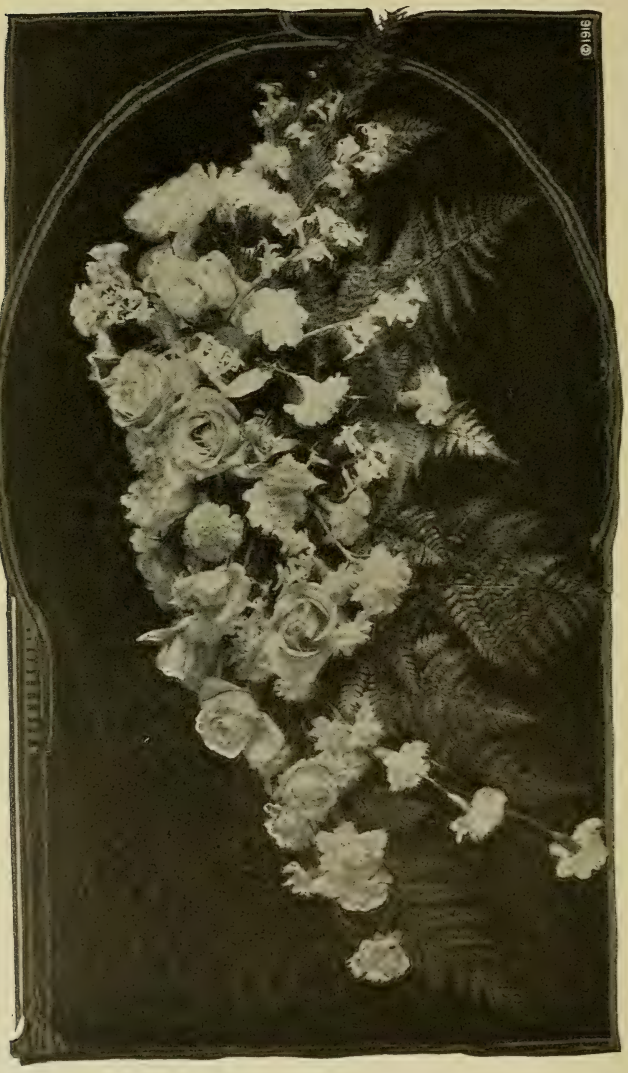


Fig. 26.—A spray of Roses, Carnations and Hyacinths

you turn the wire to tie them in. The depth of the center should run from 6in. to 12in., according to the length and size of the bunch. A large spray will be higher in the center than a smaller one, and remember that a small spray with a high center is worse than one that is flat as a flounder. Grace and proportion: these are the points to observe. Make it look right to yourself.

Finishing Over the Stem Ends

Your spray is now completed except the finishing of the stem ends and the ribbon. You should gauge the stock so that you keep out nine or ten Roses for finishing over the rough ends of the stems. Make two loose, rather straggly garlands of these nine or ten Roses. Now fasten these in a reverse position over the stem end of the spray, tying them with a half hitch, cut the wire and the buts of any stems that protrude and put on the ribbon bow directly over the spot where all the stems meet, sheen it with a few choice sprays of Adiantum and the work is done.

Please note that the Roses running over the stems are not what is known as a double spray, which is but two sprays tied together end to end. This is nothing more than a continuation of the high center, just as if you bent some of the long stems down to trim over the rough stem to prevent stubbiness and abruptness. It is one of the main points and should never be omitted from any cluster, no matter how small or what flowers it is made of. In using palm leaves, fasten the leaves together first and then make up the spray and fasten together. Let the spray have two tips that run part way up the rib of the leaf. In making up American Beauty Roses in a spray, tie about two-thirds of them and then break the stems of the remainder and stab them in the core of the bunch, to raise the center. This is found to

be the better method in making large clusters of this Rose.

How to Make a Ribbon Bow

The proper way to use ribbon in floral work is to make the bow, not tie it. Make a loop a short distance from the end, pleat across the ribbon with the fingers of the left hand, while the loop is held in the right. Proceed to make the loops, catching them in the middle with the first one you make. When you have as many loops as you wish, turn a wire around the middle where the thumb and finger hold them. With a twist of the wire, you have a regular milliner's bow. Attach this to the spray by running the end of the wire under some of the stems, pull it up tight and fasten. Now pull the loops taut. This will give a drawn look to the bow and make it appear as if it were tied very tightly down among the flowers and was holding them together. Do not try to tie the bow knot and then fasten it on; it is impossible to sink the knot low enough to look right. Be careful of the ribbon effect; it may be a serious fault if not just right. Sheen the bow by partly covering it with a thin spray of Adiantum, if the color is a little off.

CHAPTER VII

Casket Cover . . . Pall

OUR esteemed friend, Mr. Average Florist, has a wholesome respect, a feeling of awe, for an order for a casket cover. Many of our brethren have never had the opportunity to show their skill in this design, but they are confident that they can turn out a satisfactory piece of work.

This is written with the intention of showing them that their confidence has not been misplaced.

A little knowledge is not a dangerous thing if it is added to what you already know on the subject.

All education that is usable is made up of "little knowledge." Larger opportunities fall into the hands of those who make use of small ones. In this series of seven lessons, we have presented for the first time a formulated course of instruction in the art of floral arrangement. In the logical arrangement of its points, many of which are familiar, it is hoped that much food for thought has been given, that will prove helpful.

What is the difference between a casket cover and a pall? Generally speaking, there is no difference between them, but there is a difference and a very marked one in floral art. If you make a casket cover and we make a pall they will both be used in the same manner but your cover would be characterized by being made of greens, and flowers, while our pall would be composed of velour or satin decorated with flowers in garlands and clusters. The word blanket is sometimes used in the trade but it is meaningless and incorrect.

The pall is not in as general use as the casket cover. Both were originally costly and elaborate. Of late years the cover has been cheapened and is used very extensively at all prices, especially in New York City.

Three Different Foundations are Used

While the casket cover is a ponderous and magnificent creation, its construction is very simple. For a structural beginning you have the choice of three foundations: (1) A wire frame shaped to the outline of the lid; (2) a section of wire mesh, fly screen or half-inch mesh poultry wire, cut to fit; (3) the same in coarse mesh cotton netting as used for curtains.

We shall now look at these three separately, to find the advantage of one over the other in economy of time in making and ease of arrangement, and best to use.

The Wire Frame

The wire frame for a foundation is perhaps more widely used than the others. It has several practical advantages. One is that it can be made without a lining of silk or other material. The frame itself is made of the same gauge wire that is used in all large designs. The surface has a slight bulge to it but it is not intended at any time to be mossed. They come in standard sizes and are adjustable in length. One section being in a separate piece is removable, when used on casket before the lid is put on. (See Figure 29.)

The frame is first covered with greens. There is no arbitrary rule as to what kind; therefore, the base can be covered with fancy ferns over which we use the finer greens. The common error in cover making is that of bushiness. Be careful of that from the beginning. Now proceed with the stemming, for no matter what you use it will require stemming before it is used.

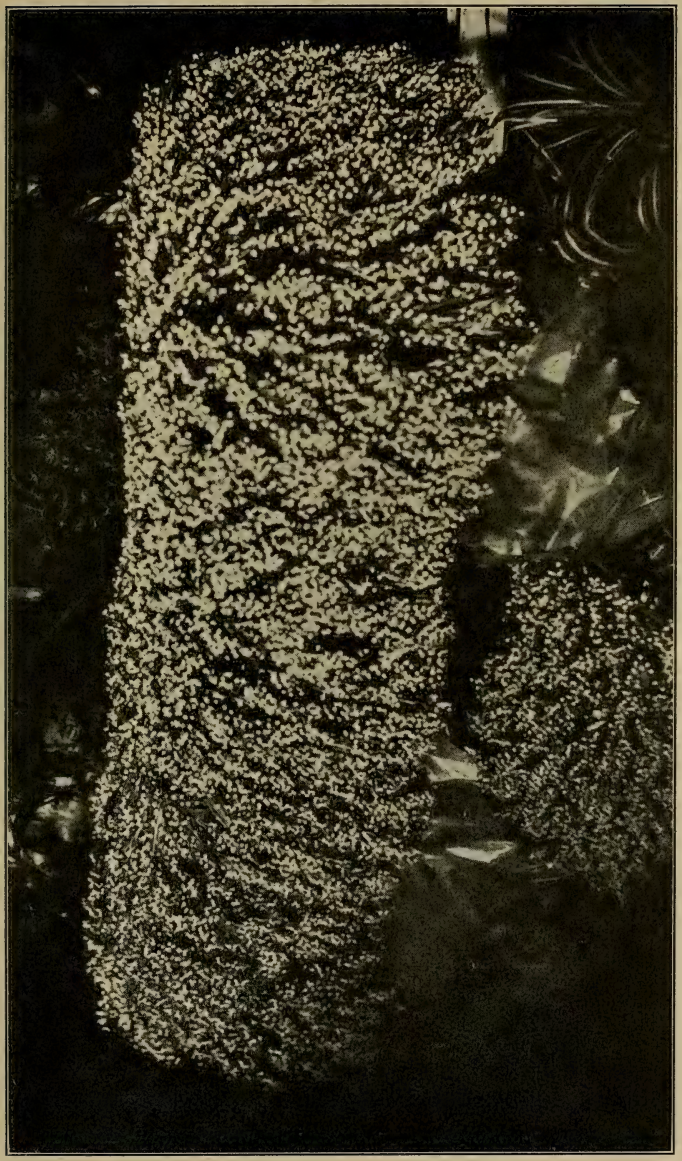


Fig. 27.—Casket cover, all Lily of the Valley, made on wire frame foundation

Suppose the whole surface is to be covered with white Roses; use the weakest stemmed stock you can get, cutting the stems 6in. to 8in. long. The next step is to gather the Roses into flat clusters. These are wired in position until the whole frame is covered. The whole when finished should present a fairly even surface with no greens in evidence. The side garlands can be put on next. These can be as elaborate as the price permits, but if you wish to be considered artistic by the undertaker, do not cover too much with the side decorations. An edging to go around the frame to give depth and emphasis is next in order. A color is good here; if it is lavender Peas first make them into a rope garland not too thin, and then fasten it. This border will cover the junction between the top and the side festoons.

Other decorations for the panel like an orchid cluster or corner pieces should be made up first and then attached. Efforts to cheapen this beautiful design have resulted in a straggly mass of greens and widely scattered flowers. We think a cover should never be attempted for less than $100. If you cannot make a good cover don't drag the art down by a poor one; sell them something else. Never use ribbons and chiffons on casket covers.

The Wire Mesh Foundation

Some retailers of the old school seem to have an aversion to using the rigid wire frame for casket covers. These florists we find using the more flexible foundation of wire mesh. In cutting the wire be sure and make it about 6in. wider and longer than the lid, and don't forget to allow enough besides to turn under so that there will be no rough edges. We recall hearing some uncomplimentary phrases used by professional pall bearers about getting their necks and ears scratched while bearing the casket on their shoulders.

Fig. 28.—Casket cover of Lilium longiflorum, Carnations and Valley

This wire mesh foundation is used exclusively by some retailers who pride themselves on the quality of their work. The method of covering differs somewhat from the frame. The garlands that hang over the side must be fastened to the edge of the screen first, then when the top is covered the stem ends are hidden by it. The top is covered by rows of wide garlands made up on the table and then put on the screen lengthwise. The screen being very unmanageable makes the fastening of these garlands a tedious job.

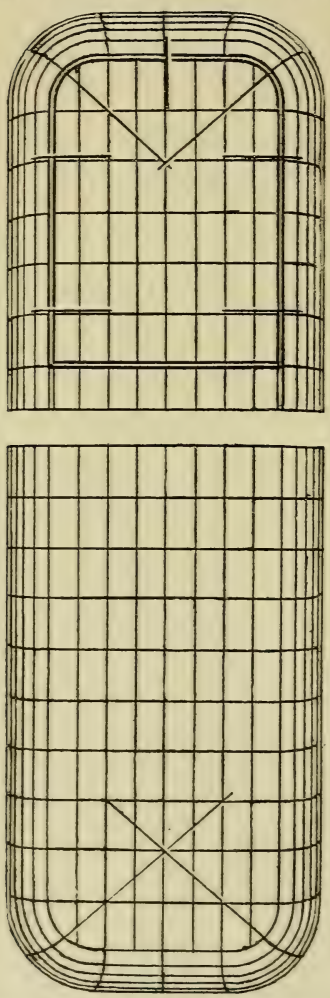


Fig. 29.—Wire frame for a casket cover. The exact size is 6ft. 3in. long

The back of the screen must be covered by a lining to hide the wire. Sateen is usually considered good enough but sometimes it must be satin. Black is safe because it never shows stains or moisture. The lining is put on the last thing after the floral work is entirely completed.

The Net Foundation

The net foundation is used extensively in and about Chicago. A coarse net, in black or white, is employed

instead of the wire mesh. When making up, a frame work exactly like a curtain stretcher is used to keep the net taut. The flowers are made up in clusters just like the wire frame method. The designer standing alongside with one hand underneath turns the wires, twisting them back again into the mesh as they come through. A lining is necessary as in the wire screen foundation. The net should be cut very full for it will shrink with moisture and take up some in wiring the clusters on. In view of this fact, you can cover it somewhat loosely and in an hour the flowers will be together. We remember on a certain occasion having to keep a cover made on net rolled up in a box over night. Behold! when we spread it out the next day it was noticeably smaller and much tighter.

The Pall

The best foundation for a floral pall is a good quality velour. The desirable colors would be purple, lavender, black or perhaps white, in rare instances. Velour comes in strips about 20in. wide. The strips are sewed together and the outside edge hemmed. The proper size for a pall should be that which completely covers the casket and hangs down an inch or two below. An adult casket regulation size would call for a velour foundation about 9½ ft. long by 5½ ft. wide. These dimensions seem large but they are for the average size metallic lined casket only, of which the outside measurements of the lid are 6 ft. 9in. by 25½ in. wide.

The decorations of the pall are entirely garlands. Wind them good and tight so that there is no danger of pulling apart. In putting the garlands on the velour it is a good idea to use a pair of trussels with a loose board top about the size of the lid. Mark out place where the garlands will come with a chalk line and with

a large needle knot a row of narrow tapes for tying the garlands on. Let the tapes be about every 6in. around the top and the festoons on the sides. It is well to have the exact measurements of the lid so that you can space the garlands on the top to come exactly at the edge.

The pall is far more artistic than the casket cover. It is not flowery enough for some trade, but it is, nevertheless, the masterpiece of floral art. More than one has asked: "How do you handle a pall or a cover at the funeral?" It should always be placed in position by the florists. Two men are needed to go along with it. A flexible cover and the pall are usually draped over the end of the casket or if the lid is hinged, as is often the case, the drape is caught up on it and falls across the foot of the casket to the floor.

CHAPTER VIII

Table Decorations . . . The Influence of the Prevailing Mode is Shown in Milady's Selection of Flowers for the Dinner Table. A Forecast of Catchy Combinations that Conform with the Season

WHILE the art of floral arrangement is one of the oldest in the world, it is, commercially speaking, the newest. Flowers were used for personal adornment and as symbols of sentiment in the time of the Pharaohs; yet it remained for this day of luxurious living to discover that the arrangement of flowers in their many forms and colors is an art no less in importance than that which designs and creates the styles in dress, or the skill of the artist, himself, in any field.

The average florist, whose work is limited to the making of various stereotyped funeral emblems, knows nothing of the heights above him. He cannot appreciate the work of his advanced contemporary any more than the uncultured eye can discern the technique of a masterpiece in oil. He cannot see the wonders of the forest for the trees. His work stands in the same relation to this art as popular dance music does to a symphony.

Table decorating represents but one item of the florists' business, but in itself it is as distinctive as the architecture of the wedding bunch. In this branch of decoration, the tide has been out for several years, but it is coming in. Table decorations, along elaborate lines, are in vogue again. This article forecasts the style in combinations, and refers, in a suggestive way, to effects for private

Fig. 30. — An inexpensive but attractive table decoration of pink Acrocliniums (Helipterums) and Ferns. The low built centerpiece affords a free view across the table. The corsages and boutonnières laid on the napkins beside the plates are shapely and pretty

affairs among the people of fashion. While much has been written of this subject, it is in no danger of becoming hackneyed, for there is nothing in floracraft that calls for more originality, more versatility and individuality in its details than the table. Would you like to know just how the style in other things influences color and combinations in flowers? Even if your trade does not call for modishness, why not become an authority yourself, and be favorably known for up-to-date-ness?

The Choice of Materials Favors the Season

The season influences the choice of materials to some extent, from the viewpoint of both customer and decorator. From this standpoint, the year may be said to be divided into two seasons: the Autumn or Winter season, extending from October until the end of January, after which begins the Spring season, with its wealth of dainty colors. The dominant flower of the Fall season is the Chrysanthemum, until it is overtaken by the red and green of Christmas. The largest blooms of these are not as desirable for table work as the medium ones. Dahlias come in before the social season is well started and leave so early that they are hardly worth considering. The fancy varieties, however, with their riot of colors, are desirable material for early October, before the frost catches them. Oak foliage, when fresh and clean, is valuable with Autumn flowers. The newer Roses are always effective, providing they are well arranged. Carnations, when used at this season, are always better in a low Sunburst, because of the shortness of the stem. The vivid shades are fine for a man's affair; nothing better, unless it be red or Russell Roses.

Roses and Carnations should never be used in the same combination. Roses and Chrysanthemums are even worse. Consider the form of the flower, as well

as the color, in choosing material. There are no hard and fast rules, yet no one would think of combining orchids with Asters, Dahlias or Gladioli in table work. To make effective combinations, there are two principles to observe, namely, form and color. Combinations which produce harmony in both form and color are ideal.

The Floral Artist Must Know Colors

Color is king. Color in flowers is the greatest quality of all. Color is the attractive force, for colorless flowers would be as meaningless as straw. Fragrance is secondary; oftentimes people imagine its presence where it is not, when under the influence of color. That which delights the eye will not offend the other senses. It is the psychology of color that causes the infant to pick out the red toy, and the bride to choose her house by the wall paper.

How am I to tell what colors combine? Some of them are easy to discover, while others only reveal themselves through some outside suggestion, usually from the customer. Who brought out the cluster combination of Baby Primrose, yellow Daisies and pink Spencer Peas, dotted here and there with a single stem of indoor Cornflower? Perhaps you saw these colors of lavender, yellow, pink and blue in blossoms of silk, shaped like a Century Dahlia, in a wreath around the crown of black straw in a milliner's window. So, when a lady patron described what she wanted for a centerpiece, you fell in line just as though you had made a hundred of them. Style creates new combinations in flowers every season.

This faculty for colors seems more developed in some people than others, but almost anyone, who is not color blind, can develop it by observation and practice. The line between good and bad combinations is not wide,

Fig. 31.—Table decoration of Cattleya orchids and Adiantum ferns. A tall vase and the shallow bowl in which it stands, both filled with these flowers and greens, form the centerpiece. The same material enters into the tracings extending from the centerpiece to the four low vases, and is used in these vases and in the corsages resting on the napkins on the plates. An expensive but exquisite decoration which leaves to the guests, when seated, a clear view across the table

so you must watch closely. Be on the lookout, wherever you go, for new ideas and then practice; practice at every opportunity, without fear of being misunderstood. I know a young married man in the retail business, who, by observation, became quite a critic on ladies' hats. One day his wife invited him to trim one for her. The first time she wore it some kind friend said, "Who in the name of common sense trimmed that hat?" Needless to say, George lost his job as a milliner, and now he doesn't care what the style calls for. He never looks.

The Shades in the Colors Must be Right

There is just one shade of pink and blue that will go together to make that "Frenchy" combination of pink and blue. Yellow Daisies and lavender Sweet Peas are pleasing. If you look down deep at the base of the petal of the "Maryland" Rose, you will see a little spot of yellow. That color tinge is your cue. This Rose will combine with yellow. The yellow markings in the throat of the Cattleya forecast a combination with Sunburst or Ward Roses. The green orchid, Cypripedium, is entirely neutral and is effective with anything that offers contrast, especially the warm tones of pink and red. The same applies to Mignonette. Remember that pink Roses and orchids (lavender shades) never harmonize. Indeed, orchids are discordant with all colored flowers, except those that offer a color in contrast, as, yellow, green, white, or very pale tints that shade to lavender or yellow. A rich Rose combination is the Sunburst and Mock. Use the Sunburst in a garland effect on the handle of the basket.

In the decorator's art, as in everything else, it is the first impression that counts. The whole effect must create the right impression, when the guests take their seats at the table. If it is weak and insipid, the chances

Fig. 32.—Table decoration of pink and white Sweet Peas and Adiantum ferns. These flowers and ferns are arranged in a tall vase and, in the shallow bowl in which it stands, form the centerpiece. The same material is used in the tracings which extend from the bowl to the low vases, also as well as in those vases in the corsages and boutonnières, on the napkins on each plate. In this simple but beautiful decoration the guests have an unobstructed view across the table, always a desirable feature in table decorations

are that it will remain so to the end. The plot in the arrangement must be clear and easily read at a glance. The guests at a dinner are not supposed to sit there, trying to figure out the theme in the decorations. The taste of the American people is improving very rapidly. In the prevailing mode of the season is shown this forecast. The key-note in colors will be daring contradiction, rich and radical contrasts, individuality. Silver and gold ribbons on everything. Fashion dictates an apparently universal use of metals—gun-metal laces and metallic effects in ribbons. This is the forecast for the early Winter. What Midwinter and Spring will bring, no one can tell. The up-to-date retailer keeps up with the styles by beginning the season with the use of gold and silver braids on his corsage bouquets instead of colored ribbon.

Where Do the Styles Originate?

The styles come from Paris—and elsewhere. Styles are made to conform with certain tendencies or events. The Great War gave us the famous black and white that became a standard in stripes. Because there is a great universal language, called advertising, the creators of fashion are able to run the seasons through in double quick time, with three times as many style changes as formerly. The ladies now wear straw hats in January, furs in July, and Winter hats in August, and—what next? The only interest we have in this is that the styles and color in millinery have a certain influence on the selection of flowers in certain color combinations that go for modishness in retailing. Everything and everybody bows to "the latest." "Nothing is permanent but change."

The style changes in some things are so rapid that a certain number in merchandise may go out of style before the orders from a road salesman can be made up

and shipped to the customer at a distance. Styles move in cycles. If you have a broad rim of the vintage of 1911 on hand, you have a hat that is now in style again. The force behind style is authority. Charles Henry Fox gave the floral world "The Flowergram," and a box of flowers became the vogue gift between lovers and friends everywhere. If ten per cent. of the people establish a precedent with authority, the other ninety per cent. will follow in their wake to be in style.

A Characteristic Table of Decoration

A beautiful Autumn setting may be arranged by using large bunches of Tokay and white Grapes, in conjunction with Oncidium sprays. Arrange the bunches of Grapes, both kinds, on two wicker plateaus or wicker trays, like a fruit vendor's tray, with a few choice Oak leaves as a garnish. Place them in the center of the table, with a tall, slender vase between them. Raise the fruit baskets about 5in. or 6in. onblocks and give them a tilted position. Under them, and around on the cloth, fill in with Hydrangea tops, broken in pieces to give an effect of billows of foam. Among the Hydrangea put a few clusters of yellow Pompons, arranged so the heads just show through. Be careful not to overdo this part of it. In the center vase, put the Oncidium sprays with a mist of Adiantum cuneatum, so that the effect resembles a cloud of yellow butterflies. If the table is of good size, the whole setting, including the fruit trays, must be generously done; otherwise do not attempt it.

Table decorations that use marble statuary among flowers are beautiful and suggestive, but descriptive arrangements that are intended to portray an idea must not be too realistic, for instance, a "Preparedness" dinner, in which the military suggestion was carried out with a small nickel snare drum, decorated with

ribbons and tiny rosette bouquets in national colors, arranged on a shallow green plaque, with two shining bugles on either side, tied with gold bullion, with the bells of the instruments filled with Violets, would be more pleasing than shell cases and other implements of conflict that are gruesome, even in times of peace. Let your ideas be illustrated in a suggestive way and avoid realism and monstrosities.

Mixed clusters in harmonious contrast are effective. They are made in flower dishes or low water baskets, in which are heaped clusters of choice stock of various colors, as yellow Roses, Sweet Peas, Snapdragon, etc., the whole illumined with three big, glistening Gardenias. It takes an artist of ability to arrange one of these. They must be low, so as not to obstruct the view, without being flat. The flowers must be the right length of stem, so that the effect is not scattered. No green is in evidence. The arrangement is close, but not uniformly so.

Putting on the Stamp of Authority

"Sterling" stands for all that is good in silver. The men in the retail florist business who have amounted to anything have done so because they put the stamp of authority back of their methods and goods. They not only believed in themselves and their products, but they carried conviction that was convincing. The atmosphere of the store was one of authority. It went out with the goods, and Mrs. Discriminating Buyer found them just as she had pictured. When the decorators had finished she went into the dining-room expecting to be pleased, and—she was. The decorators were correct in style and appointment, because the man who was behind them was an authority in his line. Everything in the high class store hinges on this, for others, too, have good ideas, perfect taste, and stylish goods, but they

fail utterly to make the impression, because they sell with an apology. We do not look for faults in "Sterling" silver, or criticisms on a name that has long spelled authority.

Style in decorating is distinctly feminine, and the hostess usually divides the credit for a "perfectly adorable" table with the florist. The successful decorator must be a man of temperament and initiative. He must dare to take a chance. Believe yourself to be a great authority in your art, and—you are. Reputations are not made on combinations of pink and white flowers. You must push out into the unknown, and be a discoverer.

Study the room; note the woodwork and wall coverings. Inquire about the decorations on the china. Don't take anything for granted. Go down to the last detail. Suppose, by some oversight, pink shades were put on the candelabra, when the decorations were red? By attending to all these details, when the order is taken, you unconsciously stamp yourself the authority.

Fig. 33.—A masterpiece in Brides' Bouquets

CHAPTER IX

Wedding Bouquets . . . Characteristics of a Good Wedding Bouquet . . . Learning How to Produce it . . . The Forearm Shower . . . Always Deliver Ahead of Time . . . Taking the Order

THE masterpiece of bouquets is the wedding bunch. It requires more thought, more practice, more skill and resourcefulness to build a good wedding bouquet than it does to make any other floral arrangement.

There is a personality in bridal flowers, just as in the design of a gown or the style of a hat. Flowers, for personal adornment, require different treatment from those which decorate the dinner table or screen the music in the ballroom. While we have advanced the floral art to notable heights, there is still much to be done. Styles change, and we must change with them. A new style is only a new twist to an old standard pattern. Many wedding bouquets are merely clusters of second grade stock, ill-chosen, badly arranged and lacking in grace and proportion. They are finished only by a maze of ribbon showers, long identified with bridal effects.

A customer at the jewelry counter was shown two necklaces, one at $15, another at $10. "What is the difference between them?" he asked, "Five dollars," said the salesgirl. The difference in many instances, between an arm bouquet and one to lay across the feet, is the No. 2 shower of ribbons of the former. Many a bride carries a floral tennis racket to the altar, for a wedding bouquet.

In studying the subject from the customer's viewpoint, we find that sentiment alone does not enter into the choosing of wedding flowers. The thing desired most is

correctness. In comparing a number of wedding bunches of the best designers, it was found that they were all incorrect on one important point. That was that they were not easy to carry. They were unbalanced and top heavy. These bunches were all very beautiful when displayed in the store; but the bride who carried them, found them cumbersome, bulky and heavy. A fitting punishment for the artists would be to make them carry their own creations up the aisle and back again, to the slow, measured step of Mendelssohn or Wagner. Then give them three days' vacation, to write out a few points on "How not to do it next time."

The Method Discovered

The method of learning how to make a good wedding bunch is founded on two points: observation and practice. You may work in a busy store for 20 years, but unless you are studiously observant and have an earnest desire to improve, you will learn absolutely nothing.

It is comparatively easy to get practice in design work. But there are no stores that make wedding effects every day. This art seems to unfold itself more rapidly to some people than to others. The best men I know are those who have thought out the little kinks in making up, invited criticism, and practised with some old flowers at home, if no opportunity offered itself during business hours. The forearm shower, which is the most effective and best bride's bouquet of the day, was perfected by the observation of a storeman, who went to the church to give the bouquets to the bridal party. He remained to see the ceremony and noted that the bride held her bouquet with the weight resting on the left arm. He reasoned thus: "If the hand bouquet is so heavy that it must be rested on the arm, why not make one to rest on the wrist and hang over the forearm

in perfect balance?" This is the perfected forearm shower, which embodies the principles of all correct bouquets, namely: ease of carriage, grace, good lines and proportion. The construction of it will be treated in the paragraphs following. A still more modern form of this bunch is "The New Creation" or muff bouquet. A rigid form of wire construction, covered with satin, is entirely covered by a loose fluffy cluster, which is made up first, and then fastened to the form. When carried, the appearance is that of a regular bouquet, except that it fits closer to the gown, showing no gaps on the sides where the hands are clasped in the form. It looks almost as if it were attached to the gown. It is extremely difficult to arrange. To keep from bulkiness, almost no greens are used. It can be used either with, or without showers.

The Forearm Shower

Nearly all retailers make this bouquet with original variations. The materials available and in general use, are too well known for comment. Just a few points now present themselves. When Roses are used you will find it is the weaker-stemmed kinds that make up best. Use a good medium grade of stock-stem on a No. 22 wire. If the stems are uniformly short, it is always best to put them together in couplets, one Rose below the other, before beginning the bunch. This is one of the little secrets that make a bouquet come out right, without stubbiness. In stemming Sweet Peas catch a spray of plumosus at the ends of the stem where the wire is turned. This will lengthen it and furnish the greens for underground. Do not allow the plumosus to come up among the flowers. Just twist it among the stems to block them apart. With Lily of the Valley, remove the leaf stem and then put back about half of it, rolling it

around the base of the flower stem, as a support and protection under the wire.

There is no better way to build an arm bunch than to put it together over the arm, standing in front of a tall mirror. By looking in the glass, you are enabled to see just how your bouquet looks from the front. Begin now to pick up the material with the right hand and place it in position over the back of the hand. For tying, use a shuttle of light wire, about No. 4, in preference to twine. As you approach the wide part, heap up the center and throw the edges out boldly with long lines on the arm and high up against the body. Fill in with enough heavy greens at the core to block the stems apart. From the front the bouquet should now look like a great, generous bunch of flowers caught and held between the arm and the body. To finish it, make a small pointed garland and tie this in an inverted position over the stem ends. You now have a double-end cluster with large top resting on the forearm and the small garland end falling from under the hand. Note that the weight is so distributed that it hangs in perfect balance over arm, like a toy bird that perches upon a string, balanced by the tail.

Fasten the showers to the tail piece, and a few from the top. Make up a bow of wide ribbon, by looping it with fingers, and then wire the loops like a milliner. Run the wire through the bunch just above where the lower spray is fastened and draw the loops down among the flowers, to give the appearance that the bunch is held together by the ribbon bow. Wrap the core of the bunch with ribbon, so as to make a nice finish when it touches the hand and wrist, for the bouquet when carried, actually rests on the wrist. Now take the completed bunch, bend and pull it out to give the right effect. The mirror will show you just how it will look when carried. The main point in putting an arm bunch

together is to make it broad, avoiding a long stringy effect. An arm bunch is a concise, concentrated bouquet and must not be confused with the long garlands and sheaf bouquets sometimes carried by bridesmaids. Someone has asked which arm the bouquet is carried on. A bouquet that is built as described can be carried on either arm; on the left before the ceremony, on the right after the ceremony.

Fig. 34.—An arm bunch of Roses. Loose formation of the arm bunch for bridesmaid, showing inverted section, which gives grace and balance to the bouquet. In the bride's shower with the Valley cluster, the formation is closer and more concentrated

The Importance of Delivery

The bride is afraid the wedding flowers will not arrive in time. Did you ever take an order that you were not told five or six times to be sure to have them there early? The advice is timely. Do not wait till the last half hour to deliver. Do not have them there in time; have them there *before* time. Brunettes are more nervous than blondes. There is no compromise with a brunette. You must be there "with the goods." A blonde is inclined to be more charitable, while a red-haired girl will delay the ceremony and hold the preacher back while you are changing a tire and think nothing of it.

The most tragic instance that ever came to our notice was a delivery to a swell wedding a short distance from town. The bouquets were timed to reach the house at the eleventh hour. The boy fell asleep on the train and was carried several stops beyond the station. The ceremony proceeded without even a boutonnière. What a fine advertisement for the retailer! When you take the order, find out the hour of the ceremony. Send the bouquets boxed with instructions not to remove until ready to use. On a church delivery it is always the safest plan to send a man from the store to wait until the bridal party arrives.

The Sale and the Customer

It takes some experience and ability to handle a wedding order. It is a good plan to have the one who is going to fill it meet the customer. It will promote mutual interest and insure the placing of details that are difficult to write out on an order blank. One or two men who are best qualified for this work should be given a free hand and all the assistance they need, so that they can specialize. People who are educated to good work will choose a florist with a reputation and a name

Fig. 35.—A formal bridal bouquet of white Roses, Cattleyas, Lily of the Valley and Farleyense fern

which stands for authority. These things—reputation and prestige—do not come without hard work, rightly directed. "Here comes the bride." Insist on the tall

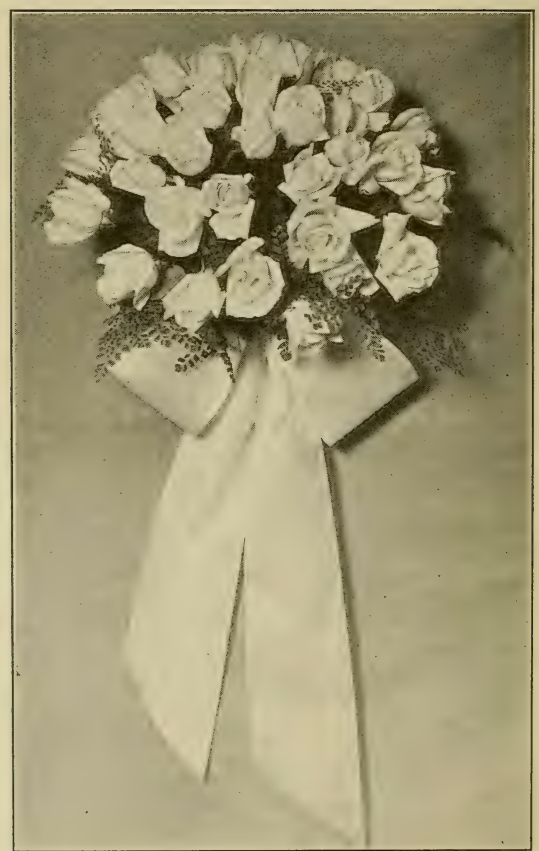


Fig. 36.—A formal bouquet for bridesmaid, composed of pink Roses and Farleyense fern

bride carrying a big, generous bouquet. Everyone knows that the tall girl looks stunning behind a big bouquet. Yet for reasons of economy, or a becoming modesty, or

the fear of falling over her own feet, she wants you to make her a bouquet about the size of an overgrown corsage. The stout bride, and the tiny bride—bless their dear little hearts!—they know that you know just what they should have. Be sure that you do not disappoint them.

The groom pays, or is supposed to pay, for all flowers carried or worn by the wedding party. The ideal sale is when he comes to you direct and alone. He takes your advice, pays the right price, and leaves his fate in safe hands. Be careful not to undersell or oversell him. Very often the bride is told to order what she wants, and sometimes along with her, is Mother. Then comes the pricing, the comparing, the matching, the fussing and the eternal question: "How many Roses will be in the bunch?" If she is young—quite young—with a rising sense of values, you will get your price. But if she is well on toward the meridian, the case is different, and right here I say: "Give me the men customers." It takes all the sentiment out of business when the bride-elect says, "No, I won't let you spend that much; the $5 one is good enough," just as you were closing with the groom for $15. A woman can get along without flowers, but she cannot go far without a wardrobe. She is thinking of the future. Right here we are interrupted by a voice across the table: "Say, Bill! What are you talking about? What would the flower business be without the women? Why they are the cause of it all!" And I say, "Long live the cause! but give me the men customers."

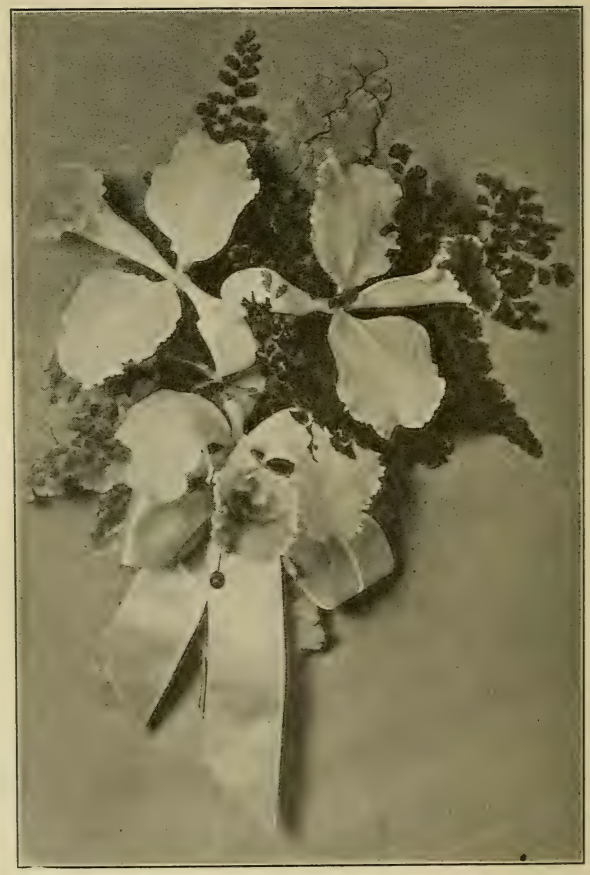


Fig. 37.—Corsage bouquet of Cattleyas with ribbon and Maidenhair fern

CHAPTER X

Corsage Bouquets . . . A Review of Best, Easiest and Quickest Methods Used by the Store Artist, Showing the Importance of Every Detail . . . How to Make a Correct Boutonniere

NO one can succeed in the retail business until he knows the value of time. Speed with accuracy makes the modern floral artist. There are not many who measure on all sides to this standard. To take too much time for a piece of floral work or to be extra fussy often results in spoiling it. To be able to make any kind of a "make up," to avoid unnecessary motions and non-essentials, yet turn out finished work that has more detail than the average, is the mark of genius.

It is in the making of a corsage bouquet that details count most. Remember this, that it is to be worn by someone and the one is a woman. If there is anything that the feminine heart adores it is detail. It is the little embellishments that count most with the fair recipient. Omit them and your work is ordinary, no matter how conscientious you are in the choice of good material.

To the man who never stops to think, an explanation of the best way to do anything seems like a long way around. Attention to detail beforehand, in preparation saves time and keeps away dissatisfaction. The retailer who has his stock carefully cleaned and graded before putting it away is following the best, easiest and quickest ways. When a corsage of Ward Roses is wanted in a hurry, the stock is found stemmed and thornless, and to put it together is a matter of a few minutes.

Fig. 38.—Corsage bouquet of Cattleyas, Lily of the Valley, with ribbon and Farleyense fern

The corsage bouquet is a personal affair. Its purchaser has more than a speaking acquaintance with one who will wear it. If the flowers are ill chosen and badly arranged, it is a reflection on the sender and the florist. On the other hand, if it is correct and beautifully executed it may some day bring a wedding order.

Everything is Important

The man with a reputation for doing things well is always the one who has the habit of trying to improve on his best. The correct corsage bouquet has three

marked qualities that distinguish it: (1) Conformity, ease of wearing. (2) Pleasing color combination and ribbon effect. (3) Reasonable keeping qualities. Many follow these principles quite unconsciously, without ever stopping to think or analyze their work. It is for them as well as the aspirant from the small establishment, that we take the trouble to enlarge on this subject.

Last Fall a young fellow from up the State came to work on the delivery force of a city florist. Although he did not know one street from another when he came, in two weeks he was better acquainted with the routes than boys who had spent all their lives in town. Because he knew that he did not know, he invested in a reliable guide and a map, while the native city boys stumbled along, never taking the trouble to find out anything for themselves. Let us, who were brought up in the florists' business, beware when we smile at the junior who eagerly accepts a suggestion from any reliable source; who searches and clips from the trade journals ideas that they contain for all those who wish to avail themselves.

The Artist's Secret

The secret of the power to arrange flowers artistically is found, not in experience, but in the use and development of the faculty of imagination. Without the ability mentally to picture, ideally, the work you wish to do it will never be anything beyond the dead level of mediocrity. The hand will unconsciously follow the eye that sees the thing in a vision of perfection. To make a good corsage bouquet you must mentally picture it worn; see how well it conforms to the wearer. Eyes front as you go down the avenue, pick out the corsage bouquets from those that are just bunches of flowers.

The corsage bouquets of one variety of stock are many in standard use, from Violets that need no arrangement

to Pansies, Sweet Peas, Japanese Irises, Daisies, Gardenias and miniature Roses. We speak of Violets when used by themselves, as a bunch of Violets; when made up in a combination as a corsage of Violets and Valley. Combination effects in corsages are striking, stylish and command better prices. Some of the best of these that are offered are pink Sweet Peas and blue Irises; yellow Daisies clustered in the center of lavender Sweet Peas; Cecil Brunner Roses nestled in among Ward Roses, while Lily of the Valley may be called a combination flower, enriching and heightening the effect wherever it is used.

The Arrangement Must Be Concise

The mechanical part of corsage making is simple enough, yet of great importance. Avoid straggly bunches. Dainty little tips should stick out here and there but the bouquet itself must be concise and concentrated. Many an otherwise good arrangement is spoiled by failing to observe this principle or by making the bunch too wide and out of proportion. Stem only such flowers as need the support to insure the keeping qualities. It is always necessary to stem Ward Roses, orchids and sometimes Lily of the Valley. Sweet Peas never need stemming unless the stock is very short and poor. The following is the best and quickest method of handling Sweet Peas:

Take two or three sprays of green in the left hand, say Asparagus plumosus and a little Adiantum. Begin building the Sweet Peas on this background of green by picking them up with the right hand, holding the stems between the thumb and fingers of the left hand. Outline the edge first and then fill in, working toward the center. Place some flowers flat against the background and in finishing the center, run some small sprays over them to raise the face of the bouquet in an uneven surface.

You now have a completed corsage, but as yet the stems are not tied together. Bind them in with a shuttle of light wire in preference to string. Twice around and then trim the uneven stems to a point by clipping them back with the shears. Turn the wire around these ends and you have a neat, pointed stem. Now wrap the stem with foil or ribbon. The best way to handle foil is to have it cut in squares about 3½ in. x 3½ in. Place the corner of one of these squares up the back of the stem and then turn it around the stem with the thumb and fingers. By starting it point first it will twist to a point at the stem end. The main thing to avoid is a clubby, square ended stem. This whole operation, up to this point and including the ribbon effect following, should take about three or four minutes.

There are two ways of putting on the ribbon-tie. One is to have the bows made up on hand fastened with wire. Insert the wire through the base of the bouquet near the stem and then draw it with the loops in among the flowers to give the appearance that they are being held together by it. Another method is to tie the ribbon around the stem, making a double bow to give four loops. In both cases it is best to omit the stereotyped fish-tail cut in the end of the ribbon. Do not forget to stick the pins in the stem before putting the bouquet in the box. Remember the importance of details.

The Corsage Business is Profitable

Shields to protect the gown are used on all good work. The right corsage shield has not yet been discovered. When it is found there will be a tidy profit in it for the originator.

In reviewing the sale we often hear it said that flowers are not worn as much as formerly because of the damage wrought to fine gowns by pin points. The fact is that

ladies wear the same gown only a few times, so this reason vanishes into thin air. Push corsage trade! It is very profitable. Feature corsage boxes in your window. Tie them up attractively. A $10 corsage takes less than 15 minutes to make. Compare this with a pillow or a star and crescent at the same price.

The greatest selling point to feature in taking the order is color. In making suggestions it always stamps your work with authority to ask tactfully what color of gown she is going to wear. Of course he doesn't know, but the next time he comes in it will be: "I want to get something to wear with a blue dress." Men appreciate your efforts to keep them from "getting in bad," and will send you a lot of new trade out of pure gratitude. You know that a red-haired girl cannot wear pink, and yellow flowers make a blond's tresses look like straw. You will now note that it is better in the choice of wearing flowers to use those colors that strike a harmonious contrast rather than the old methods of matching. Have a few samples made up in the case.

Another thing to remember is in the use of bulky materials like Peas. Avoid putting too much in them for the money, otherwise she may complain that the bouquet is too large and the next time he will buy a smaller one by paying a dollar less.

Making the Boutonnière

The main point in boutonnière making is neatness. They must be made very formal. The principal flowers in use are: white Carnation, white Rose, Gardenia, Lily of the Valley, Sweet Peas, sometimes white Violets. Never use a wire heavier than No. 24 on boutonnières, and do not wrap the stem with the wire with more turns than are absolutely necessary to secure it.

In preparing the foil, first cut it into small squares and turn the edges like a hem on all sides. To foil the

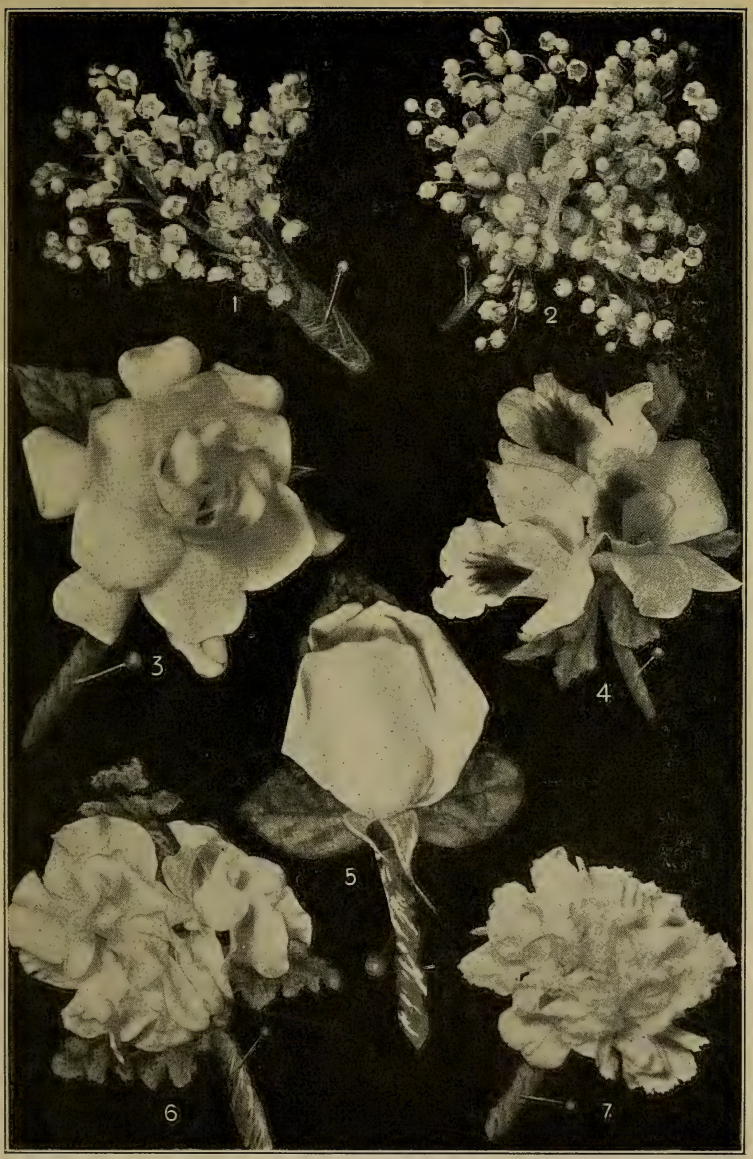


Fig. 39—1. Lily of the Valley boutonnière for bridegroom only. 2. Lily of the Valley and white Dendrobium boutonnière for bridegroom. 3. Gardenia boutonnière for best man and usher. Add few sprays of Valley for groom 4. White Dendrobium boutonnière for bridegroom or best man. 5. White Rosebud boutonnière for bridegroom when bride carries roses. 6. Sweet Pea boutonnière for best man and ushers. 7. White Carnation boutonnière for ushers. At banquets boutonnières of Carnations or Rosebuds, usually pink or red color, and sometimes Gardenias, are worn.

stem properly so that it will run to a neat point, start a corner of the foil at the base of the flower, twist it around the stem to a point. Notice that by starting at the upper corner of the foil and putting it around diagonally the stem will be much neater than if wrapped straight, which always makes a clumsy blunt stem, that gives the whole thing a crude look. Use green foil, whenever obtainable; it is much more refined looking than the nickel or purple.

In making the Gardenia boutonnière, remove the foliage from just under the flower, and place a couple of the leaves under the back of the petals. Fasten them by running a wire right through the stem and leaves and turn it down the stem. See that the leaves do not stick out very much beyond the flower. By stemming it in this manner, the Gardenia should now be flat like a rosette, supported and protected by the leaf on the back.

Lily of the Valley and Sweet Peas, and all flowers of this character, when used in boutonnières must be bunched carefully in a knot, that must neither be too flat nor too round, too large nor too small. Your eye will guide you. Then try it on the lapel and see how it looks. If the Valley spikes are too long, strip off some of the bells from the bottom, otherwise the boutonnière, when finished, will be straggly and fall over when it gets the least bit wilted. Keep the flowers close together and build them up snug. Omit all greens unless it be a tiny bit of the point of a leaf. This also helps to support, the flowers, as with the Gardenia. In the choice of boutonnières for the wedding, the groom usually wears one of the same flower as is in the bride's bouquet; but there is no set rule, just custom, that's all. Don't slight the boutonnières. Make them nice and don't forget to put a pin in the stem of every one.

CHAPTER XI

Wedding Decorations . . . Materials in General Use and How to Use Them . . . Decorative Properties . . . The Prie-dieu, the Gates and Canopy . . . Objective Points to Cover in Both Church and Home.

WHEN we mention wedding decorations the first thing that comes to mind is the Kentia palm. Generally speaking the Kentia and the common Nephrolepis fern form the basis of nearly all wedding decorations, both large and small, at home or in the church.

There is a certain class of private home decorative work where only just a few specimen plants are used, and sometimes none at all, in conjunction with cut flowers. Here the decorator makes use of many properties in basketry, pedestals and vases. Some of these he supplies, other receptacles are the art pieces already in the rooms. This style of decorating is an *a la carte* order, and is always the most expensive way for the hostess, but it is invariably the easiest and most profitable way to handle it from the florists' standpoint. In such an order, the instructions may call for a vase of two dozen American Beauties in the drawing room, filling the two large urns in the library with yellow Chrysanthemums, and arranging the large silver service on the dining room table with orchids, etc. You can readily see that the man who attends to the arrangement must be more than a first year novice. Indeed, a good man with one assistant can execute a very large order on the *a la carte* plan with very little preparation. The florist in estimating the cost simply makes a store charge for everything used, adds an extra charge of 20 per cent. for service and arrangement, and bills the total.

Too many plants are not always desired in the home affair, both on account of space and of the plants cutting out and hiding objects of art in various parts of the house and hall where there is no need for screening. In church weddings a certain number of foliage plants are absolutely necessary. Elaborate church weddings are exceptional with even the big city florist, no matter how much he tries to impress you to the contrary. But nearly all church weddings call for some decoration, although it may be but a simple bank up front, with two clusters of flowers on the pews in the aisle to mark the reserved section. In the use of cut flowers in the church it depends largely on the price and somewhat on the denomination of the church. If it is Episcopal the vases on the communion table in the chancel must always be filled with cut flowers even though your order was taken for a plant decoration only. Avoid trouble for yourself by noting this fact before hand.

The Decorator's Properties

The supply houses furnish certain stock fixtures. Have a separate room or large closet wherein keep everything pertaining to decorating. Let this be the property room. In pedestals, the wooden tripod stand in two or three sizes is the most useful and inexpensive. A few iron stands are valuable, but in patent combination stands there is nothing to be recommended.

A few wicker screens of very plain design are useful screening the music or cutting off a portion of the room. In covering the screens use green Oak foliage, or any foliage obtainable. Screens also make excellent backgrounds for any plants or flowers that are used in front of them.

An important fixture is the prie-dieu or kneeling stool. This is generally used and called for in formal weddings

at home. Sometimes at the church the florist is asked to supply two of these in a Catholic church, the second stool being used for the two bridesmaids. Other properties are the wedding gates and arches, etc. These outfits are sometimes useful and effective in putting up an outdoor wedding and in church work, but they are of little use in the home set ups, although sections may sometimes be employed to help out. It is not desirable to have too many stock fixtures on hand. They are all right when

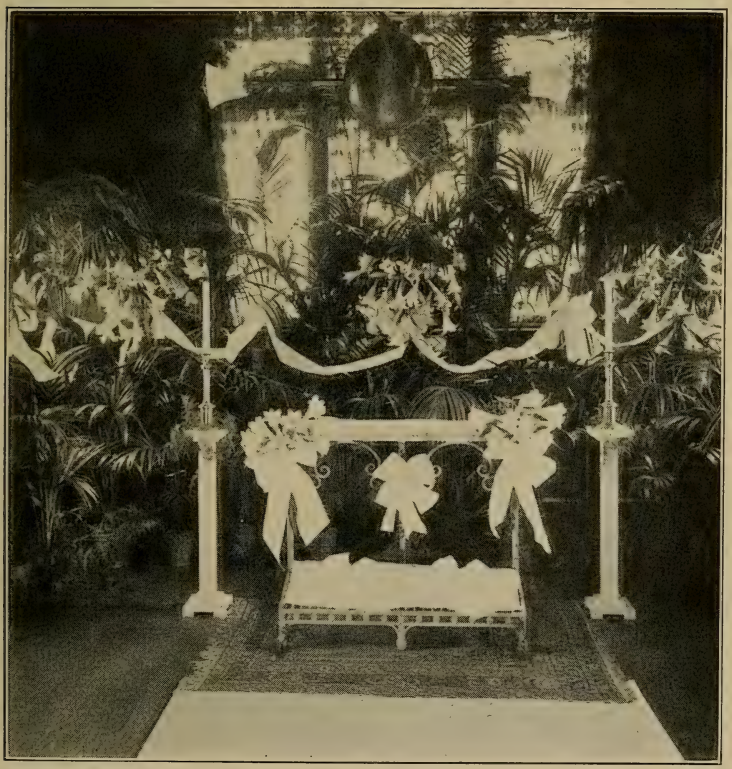


Fig. 40.—A near view of prie-dieu in use at a home wedding

used the first few times but after that they are in danger of becoming hackneyed. I once heard a lady remark that she knew Mr. C. was the decorator because she recognized that same Bamboo trellis he had used at her daughter's wedding. It is better by far to have a few simple fixtures from the supply house and use with them some homemade ones that can be refixed and changed so as to be not easily recognized.

Aisle posts can be made by using iron plant stands with a basket or round plateau lashed to the top. When these are properly filled and the ribbon or silk cord fastened from one to the other the effect is better than the white enameled posts made specially for the aisle for home weddings. Speaking of home-made fixtures we recall that one of the nicest effects on the church aisle we ever saw was made with white curtain poles with a small round basket nailed to the top; the poles were lashed to the pew on either side of the aisle and the place where the wire ran around the pew was covered with green. The baskets were criss-crossed with wire and filled in with Asparagus Sprengeri and Laurel stubble. Into this were entered the stems of white Chrysanthemums in long stemmed effect. The poles were put up in position first and the flowers put in from a stepladder. The baskets being metal lined held enough water to keep the flowers fresh.

The Canopy and Mantle in Home Weddings

In the home weddings the canopy is sometimes used. It consists of a wire frame from the wire supply of the wholesale house. The finishing or decorating of it is a simple operation; it is covered first with soft greens and the flowers are wound in garlands and draped over it. To make it more effective and misty, white tulle is drawn over and among the flowers and greens; the effect is truly wonderful.

In the majority of home weddings the locality directly in front of the mantle is selected as the fatal spot. The old fashioned way of decorating the mantle was to bank the top by covering it with a board mossed like a plateau and filled with flowers like a funeral design. Sometimes a glass vase was imbedded in the moss at either end for long stemmed flowers. The present day treatment of the mantle is not so set in its make up. The mantle board has long since passed out of use. In its place we use a low gathering basket in the center of the mantle top in long flowing effect; the basket being tilted in a most approved artistic manner. On the ends of the mantle tall baskets or vases are used to give height to the arrangements. Screen the mantle top with a little choice green but only just enough to relieve it. On either side group the palms in loose open formation, bringing them forward to set the mantle in a recess.

In the work of home decorating it is often necessary to drive a tack on the top of the door frame, or the edge of a moulding, to fasten a guide wire for a garland. The warning is tactful, when we say "don't let anyone from the household see you do it." Most people are sensitive about this, and of the matter of moving furniture, and making dirt for some one else to clean up. In all of these things be careful. If you wish to put the stamp of highest approval upon yourself and your work, see that nothing is left but perfection, when you leave the job finished. Carry a kit with you, stocked with pins, wire, double pointed tacks, hammer, a spool of wire, etc. We recall decorating the home of a governor of the State for the wedding of his daughter. Lucky for us, we got a tip from a member of the household that the governor was very touchy about having any bric-a-brac moved from its place. The house, by the way, was crammed with trophies of every kind and description. When all was

Fig. 41.—Elaborate home decoration for an Autumn wedding with showered canopy

finished and he came in to inspect, and saw all his beloved treasures undisturbed with the floral decorations peeping out from between them, he proclaimed us the best and only real decorators that ever came to his mansion. After giving us a cash present he said he would advertise us whenever he had the opportunity and he has kept his word.

The Use of Greens and Arrangement

In the arrangement of plants there is no set rule. The skilled decorator in clustering his plants avoids the tight bank of earlier years. It is far better to arrange your palms loosely, and then fill in around the pots and open places around the pedestals with sprays of Oak, or any kind of foliage. We must, however, give preference to Oak, when it is obtainable, on account of its lasting qualities. Avoid straight lines in your arrangement. Let it be one plant up, and one down; one front and one back; break joints, so that the general effect is like a cluster of well arranged shrubbery on the landscape. If blooming plants are used always place or group them in objective points. By this, we mean, place them where they will show off best.

One of the big points in church decorating is to cut the floor space. That is, bring the plants close to line, where the ceremony will take place. Reduce the size of the chancel, both width and depth. Cut the space with the palms, and get the credit for having filled it, when all back of the palm line is empty. It's the distant effect that is important. If the church is one without a chancel, and where the ceremony will take place at the head of the aisle in front of the platform, we would suggest cutting across the front at this point, screening completely the platform, choir seats and all. In church decorating, if you wish the decorations to excite comment, make it seem that there is nothing in the church but the bride and the

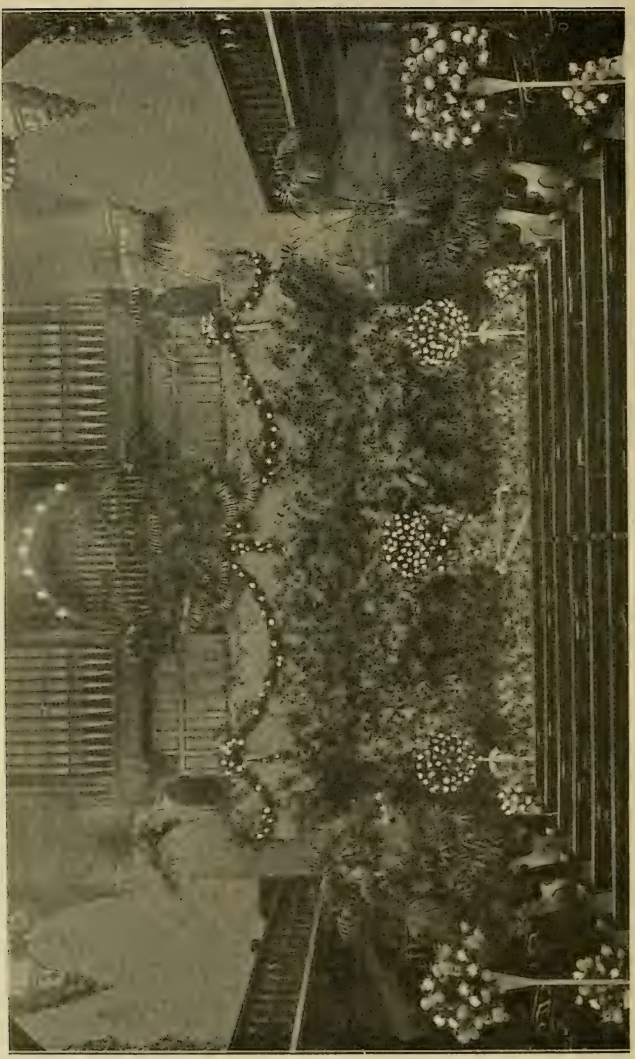


Fig. 42.—Church wedding decoration showing palms in center of organ loft, at right and left of organ and at each side of the chancel. Facade of organ loft is covered with greens, and ropings of greens interspersed with flowers are festooned from loft railing. Standards surmounted by vases filled with Crysanthemums are in front of the chancel and in the aisles.

decorations. Regarding the remainder of the auditorium, nothing is needed unless, of course, the people wish to spend the money. Nothing shows up the church decoration like the white runner on the center aisle. This is not considered as part of the florist's decoration, but, if it is a big affair, and the awning and canopy man has received no order to cover the floor of the aisle in white, give him the order yourself; it is worth the cost to the decoration.

The Sale and the Working Plan

Don't wait until the day before the wedding to plan and prepare for the decoration. Just as soon as the order is given, which may be a month ahead, make out a specification sheet. On this sheet enter all memorandums of every item and detail of the work. No detail is too trivial, and a rough pencil sketch of something that words do not convey, is a big help. Lay out just what properties you intend using and the approximate number of plants and cut flowers. Private marks and prices can be recorded on this sheet, since it is separate from the original order, and intended solely for your own private information. In the layout of the objective points, see that all material can be obtained before you promise it to the customer. If you expect to use the palms of another florist in conjunction with your own, find out first whether you can get them on the set date. By planning ahead you will not only reduce the actual work but insure satisfaction for both yourself and the customer.

It is bad business to try to do decorating on a competitive basis. Keep out of the cut price game on decorations and remain in business to see the wisdom of it. Some big town florists refuse to bid on decorative work. Others have dropped decorations altogether, except to their regular patrons, whom they know will pay a consistent price. On the whole, the wedding decoration is not

a thing to be passed on lightly. It is an important and necessary branch of the business. It is profitable only to those who handle it in a business manner. Keep account of the extra costs and charge up everything, even the tip to the sexton and the butler. If you do not you may find that you put in a hard and fast day for nothing. There is, as every one knows who has experienced it, a keen and lasting sense of satisfaction after the work is completed in knowing that you have delighted your customer and a pleasant sense of personal good will to yourself in realizing that you came out all right on the financial end as well.

CHAPTER XII

Miscellaneous Decorations in Hotel and Private Home . . . The Modern Interior Calls for Relief Decoration, Except Where a Transformation is Required . . . A Lesson on Table Decorating, Defining the Three Kinds, and Explaining the Method of Doing the Work

TO keep pace with the style in modern decorating is to know the requirements of the new interior and to profit by the experience of the older one. Coupled with the practical knowledge there must also be in evidence a fund of resourcefulness and common sense and the ability to promote an opportunity, no matter how small, into a marked advantage.

The old fashioned interior was either so ornate with the ginger bread style of the period, or so gloomy, that much decoration was needed to transform it for a festival occasion. Banks of foliage plants and a profusion of bloom were needed to change the whole interior so that not a trace of the room in its original form could be recognized.

The later order and present day decorations for hotel and private home call for what we now term relief decoration. By that we mean the floral decorator uses his art and skill to further augment and give the festive touch to an interior already beautiful in its color and design. He does not try to cover up or hide the walls with heavy foliage, tightly arranged, but he idealizes the scheme of the interior, takes advantage of the present beauty of the room, and accentuates it until his vision is realized. Floral decorating of the present is not more difficult than

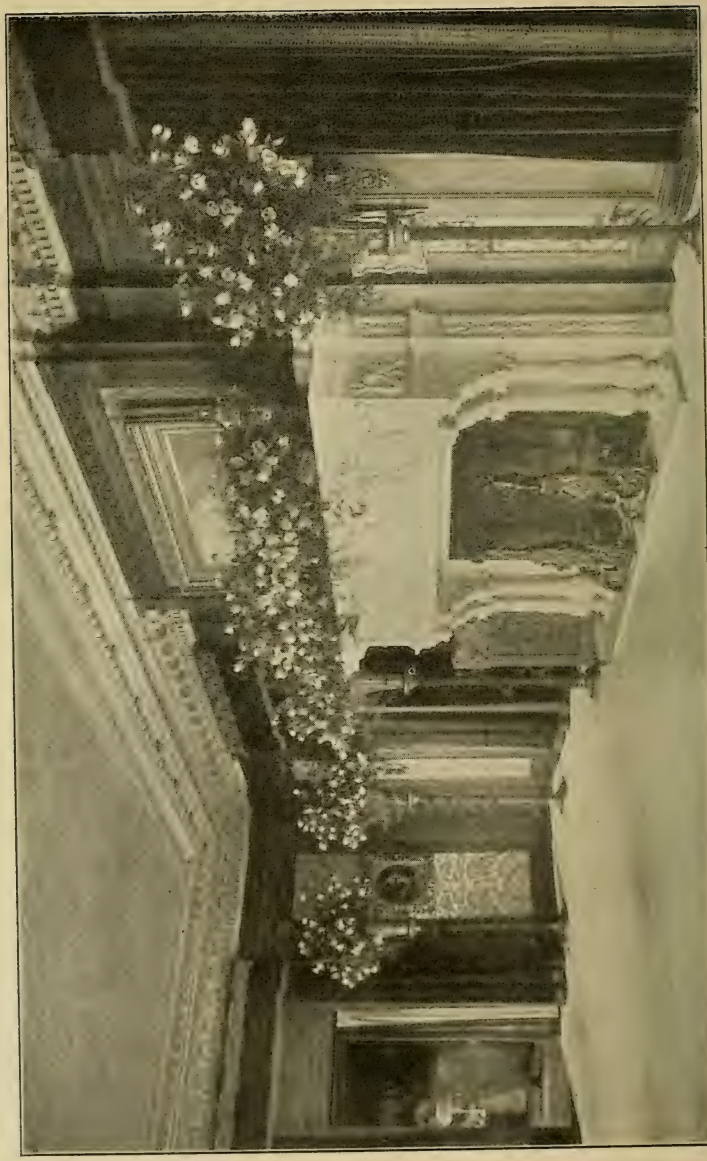


Fig. 43.—A modern interior in the millionaire circle, decorated on the à la carte plan (see page 91) using special vases on standards

that of former years. It is easier to all except the florist who is unwilling to part with his old ideas. Easier by far to the man who uses his faculties of observation, and who has some initiative and versatility.

Formerly, when the Five o'Clock Club gave its big event in the old Bellevue Hotel the gloomy room was a bower of palms and blooming plants. The ceiling was entirely covered with greens and dotted with miniature lights. On the wall back of the speaker was the clock design in red and white Carnations, with the hands pointing to the hour of five. The same design could have been used for a funeral if taken from the wall and put on a base.

Nowadays, the same club meets in the new Bellevue Hotel, on the site of the old. The room is so different that it is like a modern greenhouse compared with the one of thirty-five years ago. The walls are already in such harmonious and cheerful colors that they form a magnificent background for everything. We just group the plants in lovely clusters between the draperies so as to relieve and heighten the interior; place garlands of wild Smilax in the panels on the wall, etc. The Five o'Clock emblem of the club is correctly followed in an electrically illuminated dial, with the hands pointing to the hour. The dial is banked with a setting of greens, flowers and the national colors, cleverly executed.

Table Decorations for all Occasions

One of the most important departments in general decorating is that of table decorations. This work, while separate from the handling of plants and cut flowers in house and hotel, is included in the decoration, and is therefore inseparable from it. Rarely do we plan and execute a decoration of the kind referred to in this chapter that the table is not one of the most important features of the order. It is important that we take up the intensely

practical methods of table work, and the mental concept that exercises most influence over it, namely, the color scheme.

Table decorations may be divided into three classes, all having points in common, yet differing in detail of arrangement. These three kinds of table decorations are: 1, Dinner Table; 2, Buffet Table; 3, Banquet Table. Of the first class, we consider tables for dinners, luncheons or wedding breakfasts. This class calls for the most detail in the choice of design and color scheme. A dinner table is more or less a private occasion, and the decorations, when anything is attempted, have much to do with the success of the entire affair.

The whole center of the table is given over to the floral decorations. One of the main points is to see that the view across the table is unobstructed. If a low center piece is used the line of vision will be above the flowers. If a high arrangement is used it must be high enough to allow a view across below the lowest flowers. Whatever is undertaken on the dinner table must be well done, and the price must be sufficient to do the work right—otherwise let the other fellow do it.

The second class of table decoration is for the buffet or service table. This one, when completed, may be spoken of as a decorated table, rather than a table decoration. No guests are seated. The table is usually well filled with piles of plates and the supplies of the caterer. The guests view the buffet from a standing position about the room. The decorations should be as high as space permits. Tall vases and high baskets are the proper receptacles.

The third kind is the banquet table. This is also a dinner table, but it does not call for the same detailed treatment as a private dinner. One of the reasons is that the price for this work is much lower in proportion to the size of the tables and number of the guests. The banquet

tables may be long and narrow, with a head table running across the ends like a gridiron, or they may be individual round tables, seating eight or ten people each, with one long table for the speakers. Sometimes a horseshoe table is used, but in all cases the decorative principle is the same. An effect is made of low baskets, or pans filled low, with thin glass vases alternating. The greens on the cloth may be hardy ferns, Wild Smilax or Asparagus, according to the available material and the price. General effect is all that is wanted here. There are occasions when banquet tables are executed with as much detail as a small dinner, but these are exceptional.

Choosing the Color Scheme

There is a psychology of colors in table decorating. The most effective color scheme, without exception, is pink. This color radiates joy, laughter, fellowship and good cheer. Women are most beautiful under soft pink lights and the reflections from pink flowers. This is why pink is always the vogue color. Combinations where pink is dominant are even more beautiful. For these, take pink Roses and white Lilac, or the various shades of pink in Spencer Sweet Peas. Yellow is richer in daylight. It pales at night, especially if bright light is used. Candle-lights subdue and enrich all colors. The dim, soft light offsets the glare of the white cloth. Violets are hard to handle in color schemes. When used alone they are gloomy and depressing. Red is a jolly good cheer color, and will stand more light than any other. Be careful that the general colors in the room are not "old rose" when you use red. Miniature electric lights are often effective in table decoration. A set should be kept on hand with the necessary attachments for connecting so that there will be no danger of blowing out the fuses and putting the whole dining room in darkness. The bulbs can be colored in a few minutes to match any scheme.

Spring flowers are popular in season. A very pleasing color scheme is the pastel combination. It consists of a mixture of the principal pastel shades in a harmonious and contrasting combination. One color sets off the other. For instance, yellow Daffodils and yellow Daisies by themselves are weak and insipid, but in the pastel combinations, the blue Pansies and the wonderful pink of Sweet Peas, enrich the color of the Daffodils and Daisies.

Receptacles and How to Fill Them

First in the line of properties for table work are baskets, all of which must have metal linings. Flowers in damp moss will not keep fresh long enough to prevent wilting. Cheap glass dishes, bowl shaped, are practical receptacles; the cost is so little that in many cases it does not pay to send for the empties. A beautiful sunburst can be made by using one of these for a receptacle. Stretch green twine across the diameter of the dish by going around the bottom and across the top until it is criss-crossed like a loose woven web. Place the dish in the center of the table and place the greens in position. Then begin filling, placing the flowers in the outer edge of the circumference first. Use long stemmed flowers and try to have the stems reach the water. As you approach the center, shorten the stems and build the center higher by placing some heavy greens, like Laurel, between the strings of the dish to block up the flowers. While this arrangement is intended to be flat, it must not be too flat, so be careful to have the center deep enough to give graceful lines to the whole design when finished. No wiring nor stemming is necessary; the flowers, being in water, will keep well. If Roses are used in this method the stems must be scraped to get them between the strings.

Children's straw hats make a good receptacle for table work. An ordinary tin pan, from the five and ten cent

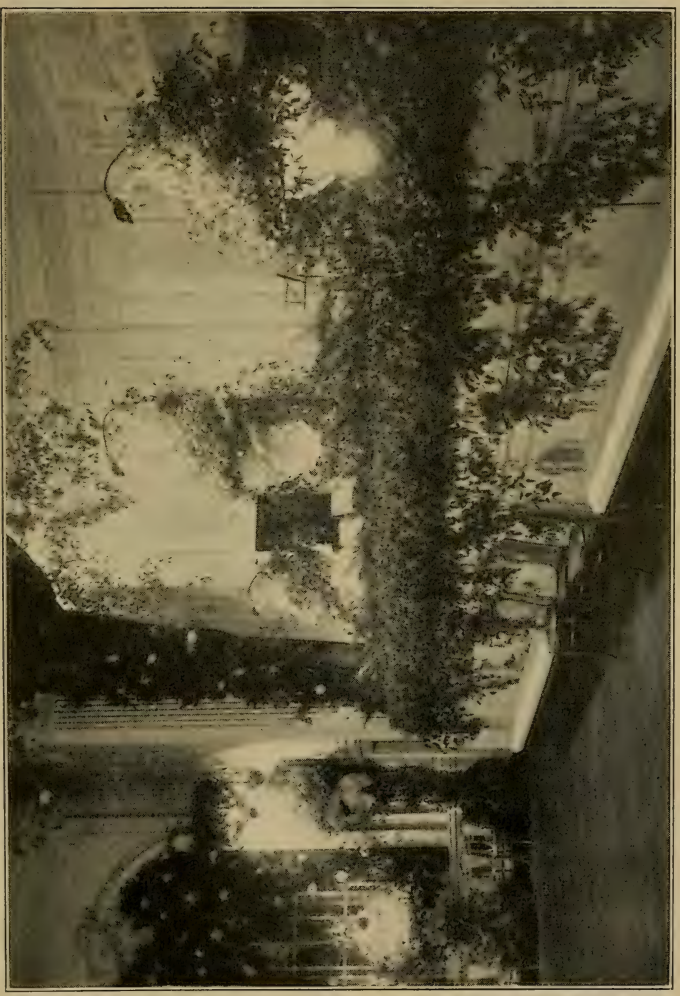


Fig. 44.—The stage of a modern ballroom, elaborately decorated with wild Smilax and blooming plants. No palms to obstruct or hide the beautiful interior

store, just fits the crown. On account of the shallowness, it will be necessary to fill the pan loosely with moss and turn a No. 22 wire on the ends of the stems to keep the flowers in position. Draw a medium wide ribbon around the crown, just enough to give the brim a nice flare, then note the effect.

For a luncheon, a gathering-basket, with bunches of Sweet Peas (which can be given to the guests to wear afterward) is an old idea, but it is a good one for a midday, informal affair.

Just a word about the proper use of greens. Do not let your green goods stick up at all angles through the flowers. Greens are backgrounds. They are foundations and should never be in evidence.

Booking the Order, Making Use of Good Ideas

"I want to see about getting something for a table," says Mrs. New Customer. The chairman of the banquet committee or the Ad. Club sells you the order this way: "We are going to have our annual on the second at the Marlborough. There will be about fifty covers. We have just seventy-five dollars. Go ahead and give us the best show you can for the money." To book the first order, you may need every bit of knowledge that you possess. On the second you simply need a pencil and pad.

To the first, an immediate suggestion may be a bad one, so you play for time and ask if she has decided on a color scheme. If so, you may then bring tactfully and slowly on your suggestive selling talk. Watch carefully for a cue on the arrangement. You rarely get "new ideas" finished and complete from customers, but we do get some valuable material in chips that can be developed later on. Never allow yourself to be cajoled into doing a piece of work that you know in your own mind is going to be unsatisfactory either way. It's nice to have a

reputation for things that are novel and new, but that reputation is worth most when it is built on a few things you did well rather than on some freakish knick-knacks displayed as novelties. Whatever you attempt in novelties let it be done so that it can be easily interpreted. If you wish to carry out the travel idea in a *bon voyage* table, don't make a ship out of flowers. It's absurd and an offense to good taste. A sea of flowers, say Sweet Peas, with a fully equipped ocean liner (to be obtained from a high-grade toy store), would carry the message. Always use flowers wherever possible but don't kill the idea with them.

There is personality in table decorating. While there are certain best ways to handle the mechanical end of the work, the one great principle in arrangement is to make the decorating look as if it grew there. Keep in mind the mental picture of how it is going to look when the guests take their places at the table. By the use of this faculty of constructive imagination you will develop that master touch, that invisible something, that makes your work incomparable with any other; the touch of personality.

INDEX TO CONTENTS

American Flag, Construction of....32
Baskets....38–44, 106, 107
Bouquets:
  Wedding....73–81
  Corsage....83–88
Boutonnières....88–90
Bow, Ribbon, How to Make a....52
Casket Cover:
  Various Foundations used....54
  Wire Frame....54
  Wire Mesh Foundation....56
  Net Foundation....58
Color Combinations in Flowers....64–68
Corsage Bouquets....83–88
  Marked Qualities of a Correct Corsage....84
  The Artist's Secret....85
  Best Combinations of Flowers....86
  Concise Arrangement....86
  Shields to Protect Gown....87
  Color Contrast a Selling Point....88
Decorations:
  Table. (See Table Decorations).
  Wedding. (See Wedding Decorations).
  Miscellaneous. (See Miscellaneous Decorations).
Emblems....30–37
Flag, American, Construction of....32
Forearm Shower Bouquet....75
Frames, Wire....9, 10
Fruit and Flower Combinations for Table Decoration....69
Garlands for Pall....59
Hair Pin Clutch....16
Miscellaneous Decorations....101–109
  Relief Decoration in Hotel and Home....101
  Dinner, Buffet and Banquet Table Decorations....103
Moss, Green Wood, for Pillow....11
Mossing a Pillow....10–13
Pall, Floral....59
Pillows:
  Mixed....18
  Garland....18
  Mossing....10–13
  Stemming (Hair Pin Clutch)....16
  Wiring....17

Receptacles and How to Fill Them....41–44, 106, 108
Ribbon Bow, How to Make a....52
Shower Bouquet, Forearm....75
Sphagnum Moss for Pillow....11
Sprays:
Drawing mental picture of the finished product....45
How NOT to make a spray....46
Grace and Proportion....48
Preparing the Stock....48
Putting the Spray Together....49
Finishing Over Stem Ends....51
How to Make a Ribbon Bow....52
Statuary in Table Decoration....69
Stemming Flowers for Pillows....16, 17
Styles: Where They Originate....68
Table Decorations:
Choice of Materials....63, 106
Color Combinations....64–68, 105
Styles....68
Fruit and Flower Combinations....69
Use of Statuary....69
Mixed Flower Combinations....70
Dinner, Buffet and Banquet Table Decorations....103–105
Receptacles, and How to Fill Them....106, 108
Velour for Pall....59
Wedding Bouquets....73–81
Forearm Shower....75
Importance of Delivery....78
The Sale and the Customer....78
Wedding Decorations....91–100
Materials in use....91
Decorator's Properties....92
Canopy and Mantle....94
Use of Greens and Arrangement....97
Points on Church Decorating....97
The Sale and the Working Plan....99
Wire for Pillows....11, 17
Wire Frames....9, 10
Wreaths:
Decorated....24
Solid....25
Shower....25

Album of Floral Designs

A high-class design book of everyday pieces for use by representatives and solicitors of the retail florist.

Thirty-two pages, eight of these pages consisting of color reproductions of some of the choicest make-up pieces by our best artists; designs at a moderate cost, such as are usually called for. No pen description can fully convey the value of this most artistic presentation. Bridal and corsage bouquet work, both plain and in full color, graceful sprays and other funeral pieces, those in full color giving the nature tones of the actual finished product—all these beautiful effects create an impression on the customer's mind tending to higher class orders and more of them. In all, the book includes 138 designs, every one a selected gem.

Floral Designs de Luxe

This is the most complete, thorough and up-to-date—the best in every respect—Design Book ever offered the retailer for his counter trade.

With it he can turn to any particular subject desired by the customer, dilate on the advantage of this or that design or idea, and quickly satisfy the customer of his ability to give him just what he (the customer) is seeking. If the customer has not made up his mind as to just what he wants when he comes into the store, reference to the handy book of **"Floral Designs de Luxe"** will quickly enable him to decide.

132 pages of the book contain 355 designs in black and white. There are also four pages in two-color effect, and four pages in full color effect, giving the nature tones of the actual finished product, thus making it the most attractive presentation for order getting. These eight pages contain the gems of make-up art.

The paper used is heavy cameo plate finish, which lends to the designs an appearance of singular softness, and adds much charm to the printed illustration. The printing is superbly done throughout; cover in cloth.

One of the highest recommendations possessed by **"Floral Designs de Luxe"** is that, bearing no advertising of any kind, it can be shown to your customer as having been absolutely printed for your own private and personal use. It has not the slightest appearance of being a stock book.

Wedding Flowers—Social Flowers —Flowers In Memoriam

Three standard design booklets, each one covering a distinctive field all its own. To enable the retailer to be more aggressive in his business these booklets were prepared for special use, to be distributed among his prospective customers. Through the booklets new fields can be entered and trade increased in a marked degree.

Size of each booklet, 5¼ inches wide by 7 inches high; number of pages, twenty and cover; eighteen choice artistic designs, selected from hundreds of photographs, are shown, one to each page; two pages are devoted to an introductory preface.

The plates from which the illustrations were printed are of the highest quality the artist photo-engraver could make; they are rendered in the purest of black ink and in the finest grade of the printer's art, a specially designed border in light tint relieving each one; all printed on heavy enameled Lustro paper.

There is not a line to indicate but that these booklets were designed and printed to your individual order.

For prices and full particulars of Design Books described on this page, write to

A. T. DE LA MARE CO. Inc. 438-448 W. 37th St., New York

LIBRARY OF CONGRESS
00009264000